An impressionistic painting of a forest scene. In the foreground, several figures are visible, some appearing to be dancing or moving through a clearing. The background features tall, slender trees and a hazy, blue-toned sky. The overall style is soft and painterly, with visible brushstrokes and a rich color palette dominated by blues, greens, and earthy tones.

**The Hartford Salmagundians:
A Connecticut Art Society
Painting Exhibition Records**

1929-1953

By Alexander W. Katlan





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Front Cover: Artist Henrik Hillbom, *Nymphs-in-Clouds*, 1921,
oil/canvas, signed lower right, size 24"H x 18"W.

Title Page: Artist Eugene Higgins, untitled (*The Drowsy Shepherd?*), Color Monotype,
signed lower left, size 9"H x 12"W.

Back Cover: Artist Eugene Higgins, untitled, pen/ink, size 9"H x 7"W, provenance
Sylvia Seidman/Alphaeus Cole/Anita Higgins Cole.



Artist Eugene Higgins, *Astray*, signed lower left and signed/titled on back, charcoal, size 14 3/4" H x 12" W, provenance Sylvia Seidman/Alphaeus Cole/Anita Higgins Cole.

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SYMBOLS:

*S 1958	Date artist joined Salmagundi Club
*S?	Unknown date artist joined Salmagundi Club
(1892-1993)	Life and Death Dates of Artist
N.A.	National Academician of the National Academy of Design, N.Y.C.
NFS	Not For Sale
NP	No Price
SC	Salmagundi Club
WC	Water Color
Ptg	Painting
Draw	Drawing
NYC	New York City



Detail, Artist Harry Ballinger, untitled (*Harbor?*), watercolor, size 21" H x 30" W.

PREFACE

BY CLAUDIA SEYMOUR

*STILL-LIFE ARTIST AND FORMER PRESIDENT OF THE
SALMAGUNDI CLUB (2007-2013)*

People write books for many different reasons. For some authors it is the opportunity or compulsion to tell a story; for others it is the desire to impart information; for still others it is the need to share knowledge in a specific field of interest. Alexander Katlan, a member of the Salmagundi Club in New York City for over 30 years, writes books to share his comprehensive knowledge of the history of this historic institution with the greater art public.

Alex is a good friend of mine, and he was among the very first Salmagundians who welcomed me not only as a new member in 2001 but also as the newly elected President of the Club in 2007. I have always felt that Alex's thorough familiarity with Salmagundi's history uniquely qualified him to act as my "personal Club historian," a role he relished and which I value deeply. Whenever I have a question about some dim and distant member or an aspect of organizational Club life or the history of a particular exhibition held however-many years ago, Alex is unfailingly able to give me the answer—and if he can't, he knows where to find it and gets it to me shortly.

This knowledge of one of the country's earliest art organizations has benefitted many members and officers of the Salmagundi Club, who have been able to pull arcane details or not-so-arcane facts about American art of the late 19th and 20th centuries from one or another of Katlan's "blue books"—books which compile the exhibition specifics for the Club's most important shows. His deep commitment to sharing the Club's early days with scholars has also added to the art-history community's understanding of the motivating impetus behind these seminal gatherings of some of America's greatest artists, including—but not limited to—William Merritt Chase, Childe Hassam, Emil Carlsen, John LaFarge, Louis Comfort Tiffany, and Thomas Moran. As a matter of fact, these three blue books occupy a front-and-center place in my own bookshelves, as I reach for them often and with great pleasure, knowing that these outstanding creative individuals walked the same halls that I have. "*The Black and White Exhibitions of the Salmagundi Sketch Club 1878-1887*," "*The Salmagundi Club Painting Exhibition Records 1889 to 1939*," and "*Salmagundi Club Painting Exhibition Records 1940-1951 and Water Color Exhibition Records 1900-1951*" belong in the reference library of anyone seriously interested in American Art since the late 19th century.

In addition to the scholarly compilations just noted, however, is a wonderful and very pleasant little volume that Alex published just last year. "*Artist Letters, Notes and Sketches*" is a very personal volume guiding the interested reader through ephemera that the author has gathered into a most personal collection. This volume gives wonderful insight into the mind of a wise and careful collector of watercolors, drawings, and other little oddments, a collector who simply loves art, artists, and all things artistic. This is not to be wondered at given his occupation as a conservator and restorer of paintings whose service is frequently sought by collectors, museums, and galleries. Alex Katlan's knowledge of the art world and understanding of its practices comes from daily, first-hand exposure to the products of that universe.

The current volume falls somewhere between the scholarly compendia of exhibitions that were his first contributions to scholarly art literature and his recent lovely "picture book." *"The Hartford Salmagundians: A Connecticut Art Society Painting Exhibition Records 1929-1953"* is of special note to me as I live and paint in Connecticut.

Katlan's introduction begins with a brief description of other institutions around the United States that used the term "salmagundi" in their names. He discusses both whether these were actually art clubs at all (and some were not) and if they had any relationship with the Salmagundi Club, founded formally in 1871 by a small number of neighborhood artists who "hung out" together, in New York City. As I had never heard of these organizations, this was of personal interest, particularly because the first questions most members of the Salmagundi Club are asked is what is the meaning of "salmagundi" and are there any other affiliated clubs.

He then moves on to discuss the many Salmagundi members who have lived and worked in Connecticut in places as disparate as Old Lyme and Lime Rock, Washington and Cos Cob. Many of these were summer residents of the named communities or members of loose geographic gatherings who returned every autumn to spend the winter months in their New York City studios; frequently the same art that was shown in the summer venues was again exhibited during the colder months in New York at "the Club." The list of Salmagundi painters who showed their work in Connecticut reads like a veritable who's who of early- to mid-20th-century American art—Soren Emil Carlsen, Alphaeus Cole, Francis Luis Mora, Chauncey Foster Ryder, Macowin Tuttle, and many more.

Alex spends most of his introductory time, however, discussing those artists who lived and worked around Hartford and who, for 24 years, exhibited together annually and who, contrary to many other Connecticut summer painters, showed their paintings in the depths of the winter in December and January. They were fortunate to be able to show in a widely respected venue: the beautiful Morgan Memorial Rooms in the Wadsworth Atheneum Museum of Art. Unlike the long list of painters who worked in the Nutmeg State as a summer practice, the number of members of the Hartford circle is much smaller—a group of only seventeen including Carl Ringius and Guy C. Wiggins. For the greater details, I urge the reader to spend time with the entire author's introduction and included essay. Once again, Alex Katlan has added significantly to the history of American painting by writing this book.

Hartford Salmagundians 1929-1953

It belongs on the shelves of anyone seriously interested in American Art, the Salmagundi Club, and/or painters of Connecticut. We should all be grateful for his dedication to the Salmagundi Club and its amazing history.



Detail, Artist Eugene Higgins, untitled (*Departure ?*), oil, signed lower right, size 20" H x 14" W.



Detail, Artist Winfield Scott Clime, *Chateau Fleury*, 1918, Pastel, size 14 1/2" H x 20 1/2" W.

THE REVIVAL OF THE AMERICAN REALIST TRADITION

Reflecting on the change and revival of American Realism— or Classical Realist revival— in our current American art culture, major American realist artists nationwide have continuously been exhibiting at the Salmagundi Club in New York City. This tradition harkens back to the early roots and founding of the club in 1871. It is most interesting to read below James F. Cooper 's generational view of the realist revival in the United States during the last decades of the Twentieth Century— a revival that the Salmagundi Club played an active part in creating. The satellite group of the Hartford Salmagundians of realist and tonal nomenclature from the 1890's continued and enhanced this tradition in their exhibitions from 1929 to 1953.

I believe, that the Salmagundi Club, and especially the group of Salmagundi

painters from Hartford, Connecticut, made possible — and even set the way — for the current realist revival that Cooper discusses below. James F. Cooper, editor and publisher of the *American Arts Quarterly* for the Newington-Cropsey Foundation, has stated this succinctly in his article about artist Adam Miller: *Realism on the Brink*:

" Being of an age to recall a talented group of realist artists of the 1950's, I can well remember the work of Burton Silverman (joined SC 2000) and Harvey Dinnerstein (I would add Salmagundi artists Daniel Green, Frank Mason and Joseph Sheppard), who founded a collective of realists in 1956 to replace the waning leadership of the Social Realists, with their regional political baggage. Both movements were shunted aside when Life magazine proclaimed the Abstract Expressionist Jackson Pollock 'the greatest American painter of our time.' Silverman and Dinnerstein are still painting wonderful representational works today. (Note: my own comments are added in parentheses.)

They and others, such as Richard Lack, who in the 1960's organized a group of artists known as the Classical Realists, were responsible for nurturing a second generation of American realists who have had an enormous influence during the past forty years. These artists were also responsible for the establishment of many small art schools and ateliers across the country, as well as several in Italy. (I would add ateliers and artists such as Nerini Simi, Daniel Graves, Charles Cecil, Andrew Lattimore-SC 1985, Ben Long, Nancy Peel, Nelson White, Charles Kapsner, Joseph Paquet-SC 1988, David B. Pena -formerly SC 1977, Richard Maury, Evan Wilson,-SC 1985, Italian artist Pietro Annigoni, Dutch artist Joke Frima and English artist Robbie Wraith.) Despite the beautiful paintings and sculptures created by these artists, they were largely ignored by the art establishment, museums, the media and collectors....Meanwhile, modernist art became one of the largest, most financially powerful enterprises in the United States, although the quality and integrity of the work has diminished.

In the twenty-first century, we are witnessing the emergence of a third generation of realists. The second wave focused primarily on traditional academic subjects— portraits, still life's and landscapes— with a desire to match the quality of nineteenth-century academic masters such as David, Ingres, Flandrin, Waterhouse, Leighton, Gerome, and Bouguereau. The third wave includes a number of talented artists who have discovered the missing link in the past sixty years of realist painting: the subject matter known in the nineteenth century as history painting.

The realists have made great progress restoring the craft of drawing and painting the human figure. Contemporary artists Jacob Collins and Sabin Howard (both exhibited at SC) produce masterpieces in paint and marble. But missing from works by these second-generation artists is history. This is the challenge confronting the current generation of young realists. They know how to paint and sculpt the human figure. Now they are exploring what to paint, in terms of context and narrative. There is no story, history or myth that provides them with a ready-made ideological structure to contain the figure, so that it has broader cultural meaning." (American Arts Quarterly, Spring 2013).

All artists struggle to provide a cultural meaning to their art—whether it is realist or abstract. What is often lacking is a venue or a platform where the artist can make a statement and where the viewing public can respond in kind. Such cultural communication were and are the original, and still the main function, of the Salmagundi Club. It was a similar function of the Hartford Salmagundians, up until their last exhibition in 1953. The Hartford Salmagundians provided a cultural basis in the realist art nomenclature for Connecticut artists of the Hartford area and, uniquely, utilized a museum setting—that of the Wadsworth Atheneum Museum in downtown Hartford. This occurred at the very time that the surrounding galleries and museums were emphasizing American abstract and expressionist movements.

The fact is that the Hartford Salmagundians, in their realist style, held their own for twenty-four years, and they met with positive public response and newspaper reviews; this is a testament to the strength of these Hartford Salmagundians' exhibitions. The return to the realist movement today is all about beauty, excellence and craft, ideals which the Hartford Salmagundian clearly held dear!



Detail Artist Eugene Higgins, untitled, graphite/charcoal,
size 9" H x 12 1/2" W, provenance Sylvia Seidman/Alphaeus Cole/
Anita Higgins Cole.



Artist Harry Russell Ballinger, untitled (*Harbor?*), watercolor, signed lower right, size 21" H x 30" W.

*INTRODUCTION TO THE HARTFORD
SALMAGUNDIANS:
A CONNECTICUT ART SOCIETY*

In the 1870's popularity and the widespread publicity in newspapers and magazines helped create the positive reputation of the Salmagundi Sketch Club, which later was to become the Salmagundi Club. The widespread publicity of Salmagundi's Black and White exhibitions from 1878 to 1887 resulted in a number of copy-cat and satellite clubs being formed in other parts of the United States. In the 1880's clubs such as **The Salmagundi Club of Louisville, Ky., Salmagundi Sketching Club of Sacramento, Ca., and The Salmagundi Sketch Club of St. Louis, Mo.**(1) were formed.

Current research does not seem to support any direct connection between these organizations and the Salmagundi Sketch Club of New York City other than a similarity in name. In many cases these satellite clubs were not pure art clubs at all, unlike the New York's Salmagundi Club (its slightly later and current name). The exception was **The Hartford Salmagundians** formed in

1929 who had a direct relationship and membership requirement with the Salmagundi Club in New York City. A brief discussion of these short-lived clubs and of the history of the Salmagundi Sketch Club follows.

The Salmagundi Sketch Club (New York, and hereafter referred to as Salmagundi, the Salmagundi Club, or the Club) was organized in 1871 or possibly even earlier as the New York Sketch Club according to the history of the Club written by William H. Shelton. By 1878 the public Black and White (BW) Exhibitions of the Salmagundi Sketch Club began, and they continued until the year 1887. The BW exhibitions were open to all artists—men and women, whether local, national or international. The exhibitions included fine artists, illustrators, etchers and engravers, and draughtsman. Workman and women artists were not normally included in the male-dominated public exhibitions of the time, and despite the men-only membership of the Club their works were put on display. Artist drawings, etchings, engravings, oils in *grisaille* (some with a bit of color in umbers and reds), monochromatic watercolors and even monotypes were exhibited. It has been said that the first use of the term "monotype" in the United States, used by artist William Merritt Chase, was at the BW exhibitions of the Salmagundi Sketch Club. The extreme popularity with the general public and across the social classes of New York City, along with the publishers such as Scribner's, Harper's, Cosmopolitan and American Art Review, and their in-house illustrators, created the national and international reputation of the fledgling and newly founded Salmagundi Sketch Club of New York.

In 1879 a club called **The Salmagundi Club of Louisville, Ky.** although not an art club, was founded as "a society for mutual improvement" with fortnightly meetings concerning questions of "philosophy, science, art, history, biography, literature, political and social economy" and "devoted to conversation and exchange of ideas." A similar philosophy was stated by the Salmagundi Club at its founding in New York.

Initially limited to a membership of twenty-four, the Louisville club appears to be a literary club with topics ranging from public parks to business practices.⁽²⁾ None of the founding members of the Louisville Salmagundi Club appear to have been members of the New York's Salmagundi Club and the adoption of the Salmagundi name may simply have been due to the popularity of Washington Irving's et al, *Salmagundi Papers* .

Unlike the Louisville club, the "**Salmagundi Sketching Club of Sacramento, CA.**" formed in May, 1881, was clearly an art club according to the Sacramento Daily Record-Union. Possibly begun in imitation of the New

York Club, the name was changed slightly to "Salmagundi Sketching Club of Sacramento." This California club had a purpose similar to the Salmagundi Club, which was for the exhibition of art as per a newspaper article of Dec. 7, 1881. That article also describes the opening of the art rooms: "... a fine art gallery has been fitted up, in which the paintings of the Salmagundi Sketching Club of this city will be exhibited...." (3) No connection between the two clubs has been found.

In November, 1883, "**The Salmagundi Sketch Club of St Louis Mo.**" was formed, and it was clearly influenced by the New York's Salmagundi Club; its founders were the artists J.R. Meeker (1827-1889) and F.W. Ruckstuhl (1853-1942). The new club's intention was "the development of the creative faculty, and the cultivation of sociability among artists". (4) Neither Meeker nor Ruckstuhl was a member of the New York's Salmagundi Club. However, J.R. Meeker studied at the National Academy of Design, and F.W. Ruckstuhl was secretary of the National Sculpture Society in NYC and the second Vice President of the Architectural League of New York; Ruckstuhl also served as secretary on the committee for the Dewey Arch. It is important to note that in 1887, the last of the public BW exhibitions of the Salmagundi Sketch Club were held in conjunction with the Architectural League of New York and the BW exhibition catalogue of the Salmagundi Sketch Club was shared and printed with the second exhibition of the Architectural League of New York. F.W. Ruckstuhl was an officer and Vice-president of Architectural League and was thus clearly aware of the New York's Salmagundi Sketch Club.

By 1885 the Missouri club, "The Salmagundi Sketch Club of St. Louis," had been renamed the "St. Louis Sketch Club." In the winter of 1886 a meeting was called at the home of Joseph R. Meeker for the purpose of considering the formation of a new art organization. This group was small and was drawn from the membership of the "St. Louis Sketch Club," originally founded by male art students attending Washington University School of Art. The newly proposed art organization was a group committed to the idea of admitting women. After several meetings tackling the issues of gender, an organization was created and the name, "St. Louis Artists' Guild," was created. The old names "The Salmagundi Sketch Club of St Louis" and "St. Louis Sketch Club" were laid to rest.

Other "Salmagundi Sketching Clubs" might have existed in different parts of the United States that are not listed above and have not been researched. The durability and the length of time that these organizations existed is unknown, and their relationship to the NYC Salmagundi Club—if any —is unclear but most likely fairly short-lived.

The longest surviving "satellite" Salmagundi Club, with a fine art exhibition venue, was the "**Hartford Salmagundians**" who were together as a group from 1929 to 1953. The Hartford organization had a direct and unequivocal relationship with the New York's Salmagundi Club. In order to exhibit with the Hartford Salmagundians a prerequisite was membership in the Salmagundi Club. Its first hand- typed exhibition catalogue clearly states on the front cover "The Hartford Salmagundians Being the Hartford Members of the New York Salmagundi Club. Exhibition of Paintings at the Morgan Memorial from January 9 to January 21, 1929". Subsequent printed exhibition catalogues were titled "Hartford Salmagundians" establishing their local connection to Connecticut and having the local residential requirement for artists as living in the Hartford Connecticut area.

There were many members of the Salmagundi Club who lived or had homes in Connecticut: Salmagundi past president Emil Carlsen and his son Dines Carlsen resided in Litchfield Hills, Eliot Candee Clark and Spencer Baird Nichols and his brother Henry Hobart Nichols in Kent, Gustave Wiegand in Mattuck, Leonard Ochtman in Greenwich, J. Carleton Wiggins in Old Lyme, and William Merritt Post in Bantam. Henry Hobart Nichols was also President of the Salmagundi Club from 1922-1924 .

Many of the Salmagundi Club members exhibited widely in the summer at numerous art venues, including Herbert Faulkner, William Anderson Coffin, Frances Coates Jones, Edward B. Edwards, Francis Luis Mora, William H. Lippincott, Frank V. Dumond, Alphaeus Cole, Eliot Candee Clark, Robert Nisbet, Carl Hirschberg, Laurence Nelson, Tabor Sears, Walter Schofield, James C. Smith, James H. Moser, Alexander Van Laer, Ben Foster, David Walkley, Williard L. Metcalf, Frederick Waugh, Ezra Winter and John Folinsbee. (5) These summer shows were held in the Litchfield Hills, Falls Village, Cornwall, at the Cream Hill Group, the Litchfield Garden Club, the League of Washington Artists, the Berkshire Salon, the Lime Rock Art Association and the Kent Art Association. Most of these exhibitions were held solely in the summer or fall, some very informally created, often with simply a group of artists hanging artwork on a wall and frequently with no exhibition brochures or listings.

In the winter these Connecticut artists returned to their studios in New York City and to the Salmagundi Club; frequently they showed the same paintings and landscapes in a New York City venue (including the Salmagundi Club and the National Academy of Design) that they had in Connecticut. In

celebration of the return of these artists from summer art colonies, warm-weather landscape excursions, Provincetown, Ma., the West and other parts of the country, the Club held a celebratory gathering which was called the "Gettogether Dinner". Similarly, the artists' departure of the city in the spring was also recognized in what was called the "Getaway Dinner" (pp.21, 23 and 26).

However, with the Hartford Salmagundians, only those artist members living in Hartford qualified for their group's exhibition; this residency requirement limited the artist membership of the Hartford group to only seventeen artist members over the approximately twenty four years of their existence. Unlike the other exhibitions in Connecticut where the venues were generally much larger and held in the summer, the Hartford Salmagundians consistently held their exhibitions in December and January. The Hartford Salmagundians' first exhibition of 1929 was held in January and established this winter timing, which continued throughout the twenty-four years. Only in the 1950's did that exhibition time-frame change to February and March and their last exhibition to the end of April to May. Possibly this winter date was intentionally chosen to differentiate the Hartford Salmagundians from the other summer art associations shows, as well as differentiating themselves from the New Haven Paint and Clay Club which held their exhibitions in February. This December or early January exhibition date, may also have been chosen for economic reasons to capitalize on the holiday sales. It also served to establish that the Hartford Salmagundians were not a seasonal summer art organization but a permanent professional one, entitled to a museum exhibition venue.

The Hartford Salmagundians' exhibitions were held in the gallery of the Morgan Memorial rooms of the Wadsworth Atheneum Museum of Art in center-city Hartford. They were encouraged to do so by the President of the Museum, Rev. Francis Goodwin who was a cousin of J.P. Morgan. Morgan had built the renaissance rival Morgan Memorial in 1910-15 as designed by B.W. Morris and John LaFarge (also a Salmagundi Club member); the Memorial was presented to the Wadsworth Atheneum Museum of Art in 1910 by J.P. Morgan in memory of his father Junius Spencer Morgan. (6)

The Hartford Salmagundian exhibition pamphlets were produced for each exhibition; generally the catalogues were a simple one-or two-page listing of the artwork titles and rarely included the prices and never the sizes of the artwork. The brochures were, in fact, similar to the style of the catalogue pamphlets produced by the Salmagundi Club in New York.

Many artists of both the Salmagundi Club and the Hartford Salmagundians

showed their artwork in other Connecticut exhibitions, as mentioned above. Initially the Hartford and other Salmagundi artists were active exhibitors in the Paint and Clay Club of New Haven, which had been formed in 1900 by a group of Connecticut artists. Now one of New England's oldest, and most active arts organizations, New Haven was chosen Paint and Clay's site primarily because of the Yale School of the Fine Arts, where many of the artists had studied. The first exhibition of the Paint and Clay Club was held in December, 1900, and featured one hundred and seven works by twenty-seven artists. In the following years several nationally known artists were invited to exhibit, and New Haven collectors also lent works. Thus, many of the important American artists of the 1900's were represented in the Paint and Clay Club's early exhibits. By 1922 there were over a hundred artists submitting work to the New Haven Paint and Clay Club's exhibitions, and the private loans were discontinued.⁽⁷⁾ In the early years artist membership in the New Haven Paint and Clay Club was by invitation, and for over a decade in the 1900's, the shows were held at the Yale School of the Fine Arts before the exhibition venue was changed.

In the 1931 exhibition catalogue of the New Haven Paint and Clay Club held its Thirtieth Annual Exhibition at the Public Library of New Haven. Many Salmagundi Club members exhibited in this exhibition and some even served on various committees. Salmagundi artist Henry Leith-Ross was chairman of the Jury of Selection, and Chauncey F. Ryder was chairman of the Jury of Awards; interestingly, Ryder's painting "Pastures of Sheffield" was both illustrated in the catalogue and won a purchase prize from the New Haven Paint and Clay Club. Rockport and Salmagundi Club artist Anthony Thieme won the Burton Mansfield prize for his painting no. 32, "Baiting"; Salmagundi artist Arthur Meltzer won the Connecticut prize for "The Cabbage Patch"; and A. Henry Nordhausen (who became president of the Salmagundi Club in 1959 to 1963) won an Honorable Mention. Other artwork by New York's Salmagundi Club members Guy C. Wiggins and Carle Blenner were also in the exhibition.

Hartford Salmagundians also exhibited at the New Haven Paint and Clay Club. Frederick Lester Sexton served on the catalogue committee and submitted, "Quietude" while another Hartford Salmagundian Henrik Hillbom, entered "At the End of Day." Clearly the Hartford circle was well aware of the New Haven Paint and Clay Club; the Hartford Salmagundians may even have followed some of the same Paint and Clay's Club organizational procedures and adopted their invitational format for the Hartford shows.



Salmagundi Club Dinner Menu, Cover, *Getaway Diner*, 1916,
Courtesy Salmagundi Club Collection ©

In 1937 the Hartford Salmagundians invited the artists George Elmer Browne, then President of the New York's Salmagundi Club, Guy C. Wiggins and Eugene Higgins from Old Lyme, and Lieutenant Governor Edward N. Allen to be guest exhibitors. As these artists were Connecticut artists who did not live in Hartford, however, they had to be invited into the Hartford Salmagundians' show. Winfield Scott Clime began as a guest exhibitor from 1941 to 1943, and then in 1944 he became a member possibly after he left Old Lyme.

Area newspapers widely covered the Hartford Salmagundians' exhibitions in a very positive light especially *The Hartford Courant*. *The Courant* was and is the country's oldest newspaper in continuous publication; it is, in fact, older than the nation. It was started as a weekly paper in 1764 by a printer named Thomas Green, and he kept *The Courant* afloat, at first, by selling clothing, stationery, hardware and spices out of a store in front of the newspaper's office. He then sold the newspaper to his assistant, Ebenezer Watson, who ran the business successfully until he died of smallpox in 1777; at which point Watson's widow, Hannah, took over the paper and became one of the first women publishers in America.

During the Revolutionary War, *The Courant* had the largest circulation of any newspaper in the colonies and was an influential backer of the rebel cause. *The Courant's* existence was considered so important to the war effort that when its paper mill was burned down —probably by Tories— the Connecticut legislature authorized a lottery to raise money to build a new mill. In fact George Washington placed an ad to lease part of his Mount Vernon land. It is also where Noah Webster's "Blue-Backed Speller" was first published. Thomas Jefferson sued the newspaper for libel — and lost. And Mark Twain tried to buy stock in this paper but his offer was turned down.(8)

This important newspaper positively reviewed the second exhibition by the Hartford Salmagundians. On January 14, 1930, it published an article having photographs of paintings by Paul Saling called "Old New England," along with Carl Ringius' "Roof and Spires, Gloucester." This second exhibition was very well attended and the headline reads, "Morgan Memorial Paintings Exhibit Attracting Many. " It continues "Membership in the Salmagundians, a New York Society, implies a certain excellence in painting..."

The article further states that "Mr. McManus and Mr. Saling, the two men in the group who seek to



Salmagundi Club Diner Menu, Cover, *Gettogether Diner*, 1909, Courtesy Salmagundi Club Collection ©

portray realism in their oil paintings, are showing some splendid landscape work done in the lower Connecticut Valley. The green and dense shadows of summer prevail in the paintings of Mr. McManus and the higher colors of autumn glow in Saling's best work. There is romance and a feeling of sentiment in the Gloucester harbor scenes by Mr. Ringius." The article concludes with the positive comment, "The variety of the exhibition, achieved through the marked individuality of each of the painters makes the display the more interesting to the observer."

Similar positive reviews continued until the 1950's when more emphasis was placed on the guest exhibitors contributing to the exhibition. In the last exhibition in 1953, prominence was given to the inclusion of guest artist Lt. Gov. Edward N. Allen and less to the Hartford Salmagundian artists themselves. By the 1950's, though, the paper's reviewer provided indirect criticism of the lack of abstraction in the exhibition with the phrase "... abstraction is a bit more notable in Mr. Allen's work, than in that of the others."

No catalogues from the Hartford Salmagundians after 1953 have been located by this researcher. It is likely that the exhibitions may have ended around this time, as this corresponds indirectly to the date of the death in 1958 of James Goodwin McManus, one of the principal founders of this group. The Hartford Salmagundians' exhibitions ran continuously for twenty-four years and present an interesting visual expression— in a realistic style— for a Connecticut art society of the time.

Most of the paintings illustrated in this book are included as examples of the type of artwork that the artists created at the time of the Hartford exhibitions. The painting on the cover of the book is one such example; the painting "Nymphs-in-Clouds" was created in 1921 by Henrik Hillbom (1863-1948). This painting was not in the Hartford exhibitions but is a fine example of this artist work.

Hillbom was born in Upland, Sweden and studied with the artist Benjamin Constant of the French Academy in Paris. Coming to New York City, Hillbom did illustrations for Harper's Weekly, and in Connecticut he created designs for the silver manufacturer Wallace Manufacturing. The artist lived in Hartford, joined the Salmagundi Club in 1931 and began to exhibit oils and watercolors at the Salmagundi Club in 1937 to 1943. The dates of Hillbom's Salmagundi Club exhibitions correspond to the Hartford exhibitions, and some of the works were shown in both venues. For example, his watercolor

"Sparkling Brook" was shown at the Salmagundi Club in 1933, and a work by the same title was displayed with the Hartford Salmagundians in 1937.

Similarly as an example of the artists' work, the untitled color monotype of a shepherd and his flock by artist Eugene Higgins (1874 -1958), possibly named, "The Drowsy Shepherd ", was shown in Salmagundi Club exhibition of 1944. The color monotype is on the title page of this book. A second artwork by Eugene Higgins, shown on the back cover, is a sepia pen and ink, of an old man on rocks. The oil painting (p. 60) of a family leaving "Departure" was used for the same reason, showing the artist's style of painting and art work. It is interesting to note that a good friend of Higgins was fellow artist Alphaeus Cole (1876-1988). Higgins and Cole were long-time friends and fellow Salmagundians in New York City. Cole was a member of the club from 1918 to 1988 and Higgins from 1928. After Eugene Higgins' death in 1958, Alphaeus Cole eventually married Higgins wife, Anita Higgins Cole. The sepia pen and ink drawing of an old man on the rocks (back cover) is from Anita Higgins Cole and Alphaeus Cole's collection.

Also included in this book is the painting "Noank, 1930" by artist William Bradford Green (1871-1945); it was exhibited in the Hartford Salmagundian exhibition of 1931. William Bradford Green was born in Bridgehampton, N. Y., and studied with William Merritt Chase and Arthur Dow. He exhibited at the Copley Society, Boston, and at the Salmagundi Club having joined the Salmagundi Club in 1927. William Bradford Green showed artwork in the painting exhibitions of the Salmagundi Club from 1928 to 1940 and in the Club's watercolor exhibitions from 1927 to 1935. He exhibited with the Hartford Salmagundians from 1929 to 1945 and was included in the 1946 show as a memorium.

The Hartford Salmagundians, and the artists exhibiting there, are almost unknown today. Unfortunately my researches uncovered only limited information and merely a few paintings from the actual exhibitions. It is my hope that this book will inspire future researchers to find these lost artworks of the Hartford Salmagundians and continue the research into this fine Connecticut art society.

ENDNOTES

1. The partial list of similarly named and satellite clubs were provided by Bob Mueller chairman curator's committee Salmagundi Club.
2. The Filson Historical Society, Louisville, Ky.
3. Newspapers: Sacramento Daily Record-Union, May 4 and December 7, 1881.
4. The United States Art Directory and Yearbook A Guide for Artists, Art Students, Travellers, Etc., 1883, pp. 152-53
5. Robert M. Austin, *Artists of the Litchfield Hill* (Mattatuck Historical Society, Waterbury, Ct., 2003), pp. 75-89.
6. From website history of Wadsworth Atheneum Museum, www.wadsworthatheneum.org.
7. From website history, www.newhavenpaintandclayclub.org.
8. From website, www.courant.com.



Salmagundi Club Dinner Menu, Cover, *Getaway Diner*, 1911,
Courtesy Salmagundi Club Collection ©

EXHIBITION CATALOGUES AND COMMITTEES

1929, 1st Annual Exhibition

The Hartford Salmagundians Being the Hartford Members of the New York
Salmagundi Club

January 9-January 21, 1929

Exhibition of Paintings at the Morgan Memorial

1930, 2nd Annual Exhibition

Exhibition of Paintings by the Hartford Salmagundians

(This catalogues goes to No 37, other pages may be missing?)

January 5- January 18, 1930

Gallery VI of the Morgan Memorial

William Bradford Green

Albertus E. Jones

James Goodwin McManus

Carl Ringius

Paul E. Saling

1931, 3rd Annual Exhibition

Exhibition of Paintings by the Hartford Salmagundians

January 4- January 13, 1931

Gallery VI of the Morgan Memorial

William Bradford Green

Albertus E. Jones

James Goodwin McManus

Carl Ringius

Paul E. Saling

1932, 4th Annual Exhibition

Exhibition of Paintings by Hartford Salmagundians

January 3-January 17, 1932

Galleries V and VI of the Morgan Memorial

William Bradford Green

Albertus E. Jones

James Goodwin McManus

Carl Ringius

Paul E. Saling

Hartford Salmagundians 1929-1953

1932-33, 5th Annual Exhibition
Exhibition of Paintings and Drawings by the Hartford Salmagundians

December 11, 1932- January 1, 1933
Galleries V and VI of the Morgan Memorial
William Bradford Green
Albertus E. Jones
James Goodwin McManus
Carl Ringius
Paul E. Saling

1934, 6th Annual Exhibition- Missing

1935, 7th Annual Exhibition
Exhibition of Paintings by Hartford Salmagundians

January 5 to January 20, 1935
Galleries IV and V of the Morgan Memorial
Wm. Bradford Green
Albertus E. Jones
James Goodwin McManus
Aage Moll
Carl Ringius
Paul E. Saling
Guy Wiggins(Guest Exhibitor)

1936, 8th Annual Exhibition
Exhibition by Hartford Salmagundians

January 4 to January 26, 1936
Galleries IV and V of the Morgan Memorial
Wm. Bradford Green
James Goodwin McManus
Aage Moll
Carl Ringius
Paul E. Saling
H. Hilliard Smith
Eugene Higgins (Guest Exhibitor)
Guy Wiggins (Guest Exhibitor)

1937, 9th Annual Exhibition
By the Hartford Salmagundians

January 9 to January 31, 1937
Galleries IV and V of the Morgan Memorial

Wm. Bradford Green

Henrik Hillborn

Albertus E. Jones

James Godwin McManus

Aage Moll

Carl Ringius

Geo. Elmer Browne, NA (Guest Exhibitor, President, Salmagundi Club, New York)

1938, 10th Annual Exhibition- Missing

1939, 11th Annual Exhibition

By the Hartford Salmagundians

January 7 to January 29, 1939

Wm. Bradford Green

Albertus E. Jones

James Goodwin McManus

Aage Moll

Carl Ringius

Frederick Lester Sexton

Galleries III, IV, and IV of the Morgan Memorial

1940, 12th Annual Exhibition

Exhibition of Paintings by the Hartford Salmagundians

January 6 – January 28, 1940

Galleries III and IV of the Morgan Memorial

Wm. Bradford Green

Albertus E. Jones

James Goodwin McManus

Aage Moll

Carl Ringius

Walter O.R. Korder, (Guest Exhibitor)

1941, 13th Annual Exhibition of Paintings

Hartford Salmagundians

January 4 to January 26, 1941

Galleries III, IV and V of the Morgan Memorial

Wm. Bradford Green

Albertus E. Jones

James Goodwin McManus

Aage Moll

Hartford Salmagundians 1929-1953

Carl Ringius
Winfield Scott Clime, (Guest Exhibitor)

**1942, 14th Annual Exhibition of Paintings
Hartford Salmagundians**

January 3 to January 25, 1942
The Court and adjoining galleries of Avery Memorial Museum
Wm. Bradford Green
James Goodwin McManus
Aage Moll
Carl Ringius
Winfield Scott Clime, (Guest Exhibitor)

**1943, 15th Annual Exhibition of Paintings
Hartford Salmagundians**

January 2 to January 17, 1943
The Court and Adjoining Galleries of the Avery Memorial Museum.
(Incomplete catalogue missing Numbers 89-143)
Harry Farlow
Wm. Bradford Green
James Goodwin McManus
Aage Moll
Carl Ringius
Winfield Scott Clime (Guest Exhibitor)

**1944, 16th Annual Exhibition of Paintings
Hartford Salmagundians**

January 1 to January 16, 1944
Tapestry Hall of the Morgan Memorial
H.R. Ballinger
Winfield Scott Clime
Harry Farlow
Wm. Bradford Green
James Goodwin McManus
Aage Moll
Carl Ringius

**1944-45, 17th Annual Exhibition
Exhibition of Paintings and Drawings by the Hartford Salmagundians**
December 30 to January 14, 1945
Tapestry Hall of the Morgan Memorial

H.R. Ballinger
Winfield Scott Clime
Harry Farlow
Bradford Green
James Goodwin McManus
Aage Moll
Carl Ringius
Albertus E. Jones (Guest Exhibitor)

**1946, 18th Annual Exhibition,
Exhibition of Paintings and Drawings by the
Hartford Salmagundians**
January 5 – January 18, 1946
Tapestry Hall of the Morgan Memorial, Hartford, Ct.
H.R. Ballinger
Winfield Scott Clime
Harry Farlow
Albertus E. Jones
James Goodwin McManus
Carl Ringius
Sanford Low, (Guest Exhibitor)

In Memorium
Aage Moll
Wm. Bradford Green
Mrs. Carolyn Cornell Carney, Custodian

**1947, 19th Annual Exhibition
of Paintings and Drawings by the Hartford Salmagundians**
April 12 – April 27, 1947
Green Gallery of the Morgan Memorial
H.R. Ballinger
Winfield Scott Clime
Albertus E. Jones
James Goodwin McManus
Carl Ringius
Sanford Low

**1948, 20th Annual Exhibition
Exhibition of Paintings and Drawings by the**

Hartford Salmagundians 1929-1953

Hartford Salmagundians

January 10 to February 1, 1946

Green Room of the Morgan Memorial, Hartford, Ct.

H.R. Ballinger

Winfield Scott Clime

Harry Farlow

Albertus E. Jones

James Goodwin McManus

Sanford Low

1949, 21st Annual Exhibition of Paintings and Drawings by the Hartford Salmagundians

January 8 to January 30, 1949

New Gallery of the Morgan Memorial

H.R. Ballinger

Winfield Scott Clime

Albertus E. Jones

James Goodwin McManus

Sanford Low

1950, 22nd Annual Exhibition of Paintings and Drawings by the Hartford Salmagundians

February 18 to March 5, 1950

H.R. Ballinger

Winfield Scott Clime

Harry Farlow

Albertus E. Jones

Sanford Low

James Godwin McManus

Carl Ringius

1951, 23rd Annual Exhibition of Paintings and Drawings Hartford Salmagundians

February 17 to March 4, 1951

New Gallery of the Morgan Memorial

H.R. Ballinger

Winfield Scott Clime

Harry Farlow

Albertus E. Jones

James Goodwin McManus

1952, **No Exhibition**
1953, **24th Annual Exhibition of Painting and Drawings**
Hartford Salmagundians (Last Exhibition?)
April 11 to May 3, 1953
The Special Exhibition Gallery of the Morgan Memorial
H.R. Ballinger
Winfield Scott Clime
Albertus E. Jones
James Goodwin McManus
Edward N. Allen- (Not listed on Cover-Guest Exhibitor?)

*ARTISTS OF THE HARTFORD
SALMAGUNDIANS*

Edward N. Allen (guest exhibitor)
Harry Russell Ballinger
George Elmer Browne (guest exhibitor)
Winfield Scott Clime
Harry Farlow
William Bradford Green
Eugene Higgins (guest exhibitor)
Henrik Hillbom
Albertus E. Jones
Walter O.R. Korder
Stanford Low
James Godwin McManus
Carl Ringius
Paul Saling
Frederick Lester Sexton
H. Hilliard Smith
Guy C. Wiggins (guest exhibitor)

*N.Y.C. SALMAGUNDI CLUB ARTISTS
EXHIBITING IN CONNECTICUT- A
SELECTED LIST*

C. Harry Allis (1870-1938)
John Taylor Arms (1887-1953)

Arthur J. Beaumont (1877-1956)
Frank A. Bicknell (1866-1943)

Soren Emil Carlsen (1853-1932)
Charles S. Chapman (1879-1962)
Eliot Candee Clark (1883-1980)
James F. Clymer (1893-1982)
William Anderson Coffin (1855-1925)
Alphaeus Cole (1876-1988)
Arthur S. Covey (1877-1960)
Arthur W. Crisp (1881-1974)

Franklin DeHaven (1856-1934)
Frederick Dielman (1847-1935)
Frank Vincent Dumond (1865-1951)

Charles Warren Eaton (1857-1937)
Edward B. Edwards (1873-)

Charles B. Falls (1874-1959)
Herbert W. Faulkner (1860-1940)
Oscar Fehrer (1872-1958)
John F. Folinsbee (1892-1972)
Ben Foster (1852-1926)

William H. Gibson (1850-1896)

Robert C. Hamilton (1877-1954)
Walter C. Hartson (1866-1946)
Edward Lamson Henry (1841-1919)
Carl Hirschberg (1854-1923)
Nils Hogner (1893-1970)
Henry S. Hubbell (1870-1949)

Alfred H. Hutton (1877-1954)

Eugene A. Jones (1881-1965)
Francis Coates Jones (1857-1932)

Phillip Kappel (1901-1981)
Troy S. Kinney (1871-1938)

Henry L. Laussucq (1882-)
Ernest Lawson (1873-1948)
William H. Lippincott (1849-1920)
Harry Leith-Ross (1886-1973)

George Herbert McCord (1848-1909)
William McKillop (1878-1937)
Neil R. Mitchell (1858-1934)
Francis Luis Mora (1874-1940)
James Henry Moser (1854-1913)

George Laurence Nelson (1887-1978)
George Glenn Newell (1870-1947)
Peter Newell (1862-1924)
Parker Newton (1861-1928)
Henry Hobart Nichols jr. (1869-1962)
Spencer Baird Nichols (1875-1950)
Robert H. Nisbet (1879-1961)

Ernest David Roth (1879-1964)
Chauncy Foster Ryder (1868-1949)

Williard D. Paddock (1873-1956)
Henry Clarence Pitz (1895- 1976)
William Merritt Post (1856-1935)

Arthur J.E. Powell (1864-1956)

Walter Elmer Schofield (1869-1944)
Tabor Sears (1870-1950)
James Calvert Smith (1876-1962)
Howard B. Spencer (1871-1967)
Walter K. Stone (1875-1949)
Frank Street (1893-1944)

Hartford Salmagundians 1929-1953

William Otis Swett (1859-1938)
George Gardner Symons (1863-1939)

Ernest N. Townsend (1893-1945)
Macowin Tuttle (1861-1935)

Louis D. Vaillant (1875-1944)
Henrik-D. Kruseman Van Elten (1826-1904)
Alexander Theodore Van Laer (1857-1920)
Theodore Van Soelen (1890-1964)
Frank Von der Lancken (1872-1950)

Henry W. Wack (1875-1955)
David Birdsey Walkley (1849-1934)
Harry F. Waltmann (1971-1951)
Frederick J. Waugh (1861-1940)
William J. Whittemore (1860-1955)
Ezra A. Winter (1886-1949)

DIRECTORY OF EXHIBITION
RECORDS OF THE HARTFORD
SALMAGUNDIANS

A 9

Edward N. Allen, *S 1958,(Guest Exhibitor)

(Nominated to Salmagundi Club proposed by Furman Fink, seconded by A. Henry Nordhausen and Herbert Bragg?)

1953	11.	Close Hauled	\$200
	37.	Old Oyster Boat	\$75
	41.	Block Island Boat Yard	\$200



Photograph Artist Harry Russell Ballinger, Courtesy Salmagundi Club Collection ©

B₉

H.R.(Harry Russell) Ballinger, *S 1921, (1892-1993)

(Nomination to Salmagundi Club is unknown.)

1944	1.	Rocks and Hills	
	8.	Blue Horizons	
	11.	Old Fish House	
	18.	Gray Day	
	24.	Early Morning	
	26.	Red Roses	
	38.	Weingart's Farm	
	42.	Stedman's Mill	
	44.	Distant Hills	
	72.	The Brook	
	79.	Stedman's Pasture	
	80.	Late Afternoon	
	82.	Bend of the River	
1944-45	14.	At Riverton	
	24.	Harold Drake	
	30.	My Wife	
	49.	Bee Mountain	
	52.	Maine Coast	
	57.	Dog Wood	
	64.	Surf, Monhegan	
	66.	Mrs. Harold Drake and Bette	
	75.	Fog in the Adirondacks	
	76.	Capt. John Houlihan	
	84.	Frank Vickers	
1946	89.	Mountain Laurel	
	98.	Lady in Blue	
	115.	Peonies	
	4.	Bass Rocks	Oil
	15.	Rocky Coast	Oil
	39.	Clearing	Oil
	42.	Tide Water	Oil



Artist Harry Russell Ballinger, untitled (*Harbor?*), water color, signed lower right, size 21" H x 30" W.

Hartford Salmagundians 1929-1953-Ballinger

	47.	Arnold's Wharf	Oil
	50.	Foggy Day	Oil
	53.	Gulls and Surf	Oil
	55.	Mountain Farm	Oil
1947	1.	Headland, Rockport	
	3.	Near Riverton	
	5.	Fishing Boats, Rockport	
	18.	White River Junction	
	25.	Fog and Surf	
	31.	The Light	
	32.	Spring, Vermont	
	42.	Lane's Cove	
1948	2.	Pigeon Cove	\$200
	4.	The Icy Brook	\$120
	20.	Monhegan	\$250
	23.	The Farm	\$250
	24.	Norton's Lodge	\$250
	37.	The Pasture	\$250
	47.	Vermont Village	\$300
	50.	Smugglers' Notch	\$125
1949	4.	Fog-Monhegan	\$200
	6.	East Wind	\$200
	8.	Ground Swell	\$150
	12.	Straitsmouth	\$150
	20.	Surf	\$150
	22.	Hazy Day	\$100
	25.	Late Afternoon	\$150
	45.	Bass Rocks	\$125
	49.	Moon Light-Cape Ann	\$200
1950	3.	Grey Day	\$150
	7.	Mrs. Mary Waters	\$NFS
	9.	July Day	\$200
	16.	Mr Healy	\$NFS
	18.	The Wreck	\$200
	27.	The Harbor	\$200
	40.	Miss Marion Gardner	\$NFS
	57.	Gulls and Surf	\$300
1951	5.	Pigeon Cove	\$200
	7.	The Bouquet River	\$200

Hartford Salmagundians 1929-1953-Ballinger-Browne

	10.	Nocturne No. 2	\$400
	14.	Mountain Farm	\$100
	22.	July Day	\$100
	26.	The Blue Sea	\$200
	27.	August Day	\$200
	32.	Rockport in February	\$50
	35.	The Wave	\$75
	44.	The Survivors	\$300
1953	19.	Sunlit Sea	\$150
	23.	Silver Sea	\$100
	26.	Gull Cove	\$NP
	29.	Harbor Entrance	\$100
	30.	The Harbor, St Croix	\$100
	32.	The Lagoon	\$100
	33.	Street Scene	\$100

George Elmer Browne, N.A. (Guest Exhibitor), *S 1898,
(Nominated to the Salmagundi Club proposed by Charles F. Naegele,
seconded by Samuel T. Shaw and J.A. Thompson)

1937 18. Pardon of Saint Anne



Photograph Artist George Elmer Browne, Courtesy Salmagundi Club Collection ©



Winfield Scott Clime, *S 1925, (1881-1958)

*(nominated to the Salmagundi Club proposed by Gustave Wiegand,
seconded by George Lawrence Nelson and Joseph H. Berton)*

1941 (Guest Exhibitor)

1. The New Moon
10. On Hamburg Cove
12. The White Pitcher
19. Greek Spongers
28. Snow Shadows
30. The Strike
32. The Turquoise Vase
33. On the Maine Coast
39. Connecticut Farm
48. Curios of the Sea
60. The Wreckers
61. Open Season
62. Lobster Floats
63. Overlooking the Cove
65. Early Morning
67. The Old Mill
68. Gray Day
70. North Shore
71. Untitled
74. Road to Lyme
75. Sea and Rocks
76. February Afternoon
112. The White Silo
114. Pleasant Valley
116. The Load of Wood
121. The Red Barn
128. On the R.F.D.
137. The Lobsterman's Home

1942 (Guest Exhibitor)

2. Davis House, East Lyme



Artist Winfield Scott Clime, *Chateau Fleury*, 1918, pastel, signed lower right, size 14 1/2" H x 20 1/2" W.

Hartford Salmagundians 1929-1953-Clime

- 9. Garden in Winter
- 12. Osprey's Nest
- 15. Starry Night
- 20. Winter Work
- 24. In the Florida Everglades
- 36. Florida Sponge Boats
- 37. The Chinese Medallion Vase
- 48. Old Lyme Wharf
- 52. Snow Shadows
- 55. Lyme Church
- 59. If Walls Could Speak
- 63. Wiley House
- 65. Zero at Midnight
- 90. After the Hurricane
- 91. Old Homestead
- 95. The Damaged Maple
- 96. Old Connecticut Farmhouse
- 1943 **(Guest Exhibitor- incomplete catalogue)**
 - 3. Off to the Wood Lot
 - 5. Connecticut Valley
 - 16. Monhegan
 - 17. Raking Leaves
 - 18. Talcott Hills
 - 20. Milking Time
 - 31. The Red Barn
 - 41. Deserted Barn
 - 45. The Trout Brook
 - 53. Connecticut Barn
 - 56. In October
 - 57. Sunlight and Shadow
 - 61. Library Lane
 - 76. The Restless Sea
 - 80. After the Blizzard
 - 83. Winter Moonlight
 - 86. The Green House
- 1944
 - 4. The Mill Dam
 - 21. Winter Evening
 - 27. The Blue Platter
 - 28. Juniper Hill
 - 36. The Scissors Grinder
 - 39. Hamburg Bridge

	41.	Along the Lieutenant River	
	46.	The Load of Wood	
	47.	The Three Friends	
	51.	The Red Silo	
	52.	Old Homestead	
	53.	Connecticut Wild Flowers	
	62.	Getting Ready	
	65.	The Poseidon	
	73.	Florida Sponge Boats	
1944-45	3.	Autumn Sunset	
	6.	Connecticut Farm House	
	15.	The Spring House	
	37.	The Mill Pond	
	43.	Lilac Time	
	62.	Sycamore Lane	
	79.	The Red Barn	
	82.	Bass Rocks	
	88.	New Fallen Snow	
	91.	Connecticut Hillside	
	100.	The River Road	
	105.	Spring Plowing	
	109.	Snow Shadows	
	112.	Winter Chores	
	123.	Going Home	
1946	8.	Stonington Harbor	Oil
	13.	Building the Sponge Boat	Oil
	17.	Mountain Home	Oil
	19.	Winter Sunset	Oil
	24.	The Red Barn	Oil
	32.	At Stonington	Oil
	33.	Florida Sponge Boats	Oil
	34.	Cold Weather Coming	Oil
	35.	Small Craft	Oil
	40.	Gloucester Dory	Oil
	49.	Moonrise at Sunset	Oil
	51.	The Green Sleigh	Oil
	58.	Guilford House, 1618	Oil
1947	2.	Near Norfolk	
	4.	The Wood Shed	
	19.	Off to Work	
	20.	Back from the Banks	

Hartford Salmagundians 1929-1953-Clime

	23.	Lilac Time	
	27.	The Old Homestead	
	30.	Haddam Hills	
	41.	Thawing Weather	
1948	1.	The Deserted Barn	\$200
	16.	The Stone Mill	\$200
	29.	The Road Home	\$300
	31.	The Snow Squall	\$75
	32.	Old Lyme Meadows	\$75
	34.	Fuel for the Winter	\$75
	35.	The Yellow Barn	\$75
	38.	Oswegatchie	\$125
	42.	Back from the Banks	\$125
	45.	Connecticut Farm House	\$300
1949	3.	Hamburg Cove Road	\$300
	7.	Mountain Home, First Snow	\$300
	15.	Late Afternoon, Vermont	\$75
	16.	Gloucester	\$75
	17.	After the Blizzard	\$125
	19.	Oswegatchee Farm	\$125
	27.	Old Lyme Wharf	\$200
	29.	Reflections	\$200
	44.	Connecticut Winter	\$75
	46.	Vermont Bridge	\$75
1950	21.	Getting Ready	\$75
	22.	Gloucester	\$75
	24.	Florida Spongers	\$75
	25.	Off to the Woodlot	\$75
	32.	Autumn Afternoon	\$75
	34.	The Wreckers	\$75
	35.	Cold Weather Coming	\$150
	37.	Vermont Hills	\$150
	43.	The Red Silo	\$150
	49.	Winter Work	\$100
	52.	Lyme Mill	\$100
1951	3.	Harvesting Ice	\$200
	8.	Old Lyme Church	\$150
	15.	Reflections	\$75
	16.	Old Lyme Street	\$75
	17.	Autumn in Vermont	\$250

	19.	Monhegan Shore	\$75
	20.	Lobster Men	\$75
	21.	Morning Mail	\$75
	25.	Autumn Moonrise	\$250
	38.	The Strike	\$150
	45.	Hadlyme Homestead	\$150
1953	2.	Vermont Hills	\$150
	6.	Winter Evening	\$150
	9.	Winter Sun Set	\$250
	14.	Autumn in Old Lyme	\$150
	15.	Road to the Devil's Hop Yard	\$75
	17.	Country Store	\$75
	20.	In October, Old Lyme	\$75
	21.	The Red Silo	\$150
	22.	In Vermont	\$125
	46.	December Morning	\$125

D, E, NO ARTISTS LISTED

F,

Harry Farlow, *S 1920, (1882-1956)
(Nomination to the Salmagundi Club is unknown.)
 1943 (incomplete catalogue)

- 12. Reflections
- 13. Southern France

Hartford Salmagundians 1929-1953-Farlow

	19.	Margaret	
	21.	Prof. Henry A. Perkins	
	30.	Still Life	
	37.	Vence, France	
	40.	Old Fisherman	
	42.	Wood Interior	
	63.	A French Gardener	
1944	3.	Southern France	
	6.	Nude	
	10.	Reflections	
	14.	Margaret	
	19.	Wood Interior	
	23.	Vence, France	
	29.	Sylvia	
	30.	Bruges	
	31.	Brittany	
	32.	Dorothy	
	34.	Still Life	
	49.	Red Apron	
	55.	French Town	
	56.	Rockport Fisherman	
	64.	Dr. Joseph B. Kilbourn	
1944-45	4.	Bruge	
	17.	Mary	
	27.	Miss Ruth Russell	
	34.	Fall Color	
	50.	Southern France	
	71.	Margaret	
	72.	Cape Cod	
	85.	Vence, France	
	87.	Edge of the Wood	
	116.	Trout Stream	
	119.	Old Bridge	
1946	6.	Pyramid Mountain	Oil
	12.	Mountain Shadows	Oil
	16.	Portrait of Wm. Leslie Smith, Jr.	Oil
	20.	Portrait of Otis Leslie Smith	Oil
	21.	Jasper Peak	Oil
	41.	Portrait of Clement Pease	Oil
	44.	In the Canadian Rockies	Oil

	46.	Captain Welles Eddy	Oil
	54.	Portrait of Alfred M. Pease	Oil
	81.	Pickaninny	Oil
	82.	The Philosopher	Oil
1948	5.	Mountain Shadows	\$100
	19.	The Bather	\$150
	25.	The Antiquarian	\$100
	28.	Reflections	\$100
	39.	Towering Peaks	\$60
	41.	Twilight	\$75
	44.	Fall Coloring	\$75
	46.	Autumn in the Rockies	\$100
	48.	Canadian Rockies	\$125
1949	5.	Meditation	\$600
	10.	The Model	\$600
	28.	Ken Goldfarb	\$NFS
	30.	Cloud Shadow	\$150
	32.	Rocky Mountains	\$150
	37.	Moonlight	\$150
	38.	Wood Interior	\$150
	39.	Quiet Night	\$150
	43.	Chateau	\$75
1950	1.	Bessy	\$100
	5.	Market Day	\$150
	19.	Busy Street	\$125
	28.	Street Shopping "Paris"	\$150
	36.	"Old Concarneau"	\$125
	47.	Brittany Fantasy	\$125
	51.	Concarneau Square	\$125
	56.	Old Quarter of Paris	\$75
	58.	Brittany Fishing Boats	\$75
1951	2.	Old Frenchman	\$NFS
	6.	Lumberjack	\$NFS
	13.	Repose	\$100
	24.	Rocky Mountains	\$150
	30.	Moonlight	\$150
	39.	A Fisherman	\$75
	40.	Nude	\$60
	46.	"Market"	\$NP

- | | | |
|-----|---------------|------|
| 48. | Wood Interior | \$75 |
| 49. | "Brittany" | \$50 |

G₉

William Bradford Green, *S 1927, (1871-1945)
(Nomination to Salmagundi Club is unknown.)

1929	5. Baldhead Cliff		
	9. Geisha Girl		
	12. October		
	17. Theatre Street, Japan		
	18. Farmington Church		
	24. Summer Idyl		
	25. Larkspurs & Lilies		
	35. Old Castine		
	36. Frolic in the Field		
	44. Gipsy Girl		
	51. By the Brook		
	53. Pond Lilies		
	63. Winters Hills		
	64. Sappho		
1930	2. Farmington Church	Ptg	\$350
	4. Sea Depths	Ptg	\$450
	8. Farmington River	Ptg	\$50
	13. The Suburb	Ptg	\$300
	23. Talcott Hills	Ptg	\$100
	28. On Grand Manan	Ptg	\$50
	31. Kiddies' Corner	Ptg	\$350
	35. In The Catskills	Ptg	\$50
1931	9. Noank	Ptg	\$350
	10. Studio Corner	Ptg	\$200
	12. A Period Past	Ptg	\$200
	15. Connecticut Shore	Ptg	\$400
	22. Inspiration	Ptg	\$200
	26. Fantasie	Ptg	\$150
	28. Thumb-Box Sketch	Ptg	\$35



Artist William Bradford Green, *Noank*, 1930, oil, size 21 1/2" H x 30" W, signed lower right, exhibited 1931.

	29.	Thumb-Box Sketch	Ptg	\$35
	30.	Thumb-Box Sketch	Ptg	\$35
	31.	Thumb-Box Sketch	Ptg	\$35
	32.	Thumb-Box Sketch	Ptg	\$35
	33.	Thumb-Box Sketch	Ptg	\$35
1932	11.	Bass Rocks		
	15.	The Maine Coast		
	18.	Connecticut Road		
	22.	After Gainsborough		
	25.	Surf at Chatham		
	28.	Sentiment		
	30.	In President Grant's Time		
	35.	Frances Newsome as Jenny Lind		
	40.	An Episode from Homer		
	62.	My Pets		
	66.	On the Cape		
	68.	Old Grand Manan		
	69.	Duffy's Farm		

Hartford Salmagundians 1929-1953-Green

- 71. Maine Ledges
- 73. The Sword-Fisherman
- 74. Old Hickory
- 75. On Grand Manan
- 79. Trout Brook
- 96. Cape Cod Mill
- 109. Off Shore
- 111. Squally
- 114. Bright Evening
- 1932-33** 1. Bass Rocks
- 2. Eastern Point
- 4. Along Shore
- 5. Mouth of the Thames
- 9. Blustery Day
- 12. Spring Flowers
- 18. Sirens
- 23. The Mansion
- 24. Old Ship Yard
- 33. Mid-Atlantic
- 38. Art and the World
- 45. The 'Cellist'
- 46. The Regatta
- 49. The Harpist
- 50. The Wind Jammer
- 62. Mid Winter
- 64. Cape Cod Mill
- 67. The Old Coaler
- 68-73. Etchings, Group of
- 87-90. Etchings, Group of
- 98. Winter Evening
- 99. The Maine Coast
- 102. Rocky Coast
- 1934** **Catalogue Missing**
- 1935** 1. Waves
- 7. Heavy Surf
- 10. Storm Tossed
- 11. Devils' Canyon
- 12. Arizona
- 13. Connecticut Coast
- 17. Rocky Coast

28. Pine Orchard
44. Westward
80. Passing Ships
81. Palm Springs, California
82. California Hills
83. Come to California
84. Joshua Trees, California
85. Western Hills
1936 8. Japonaise
10. Royal Family
23. From Arizona
26. Passing Ships
35. Kiddies' Corner
37. Cormorants
39. Zinnias
45. From Mexico
105. Pacific Turf
112. Yosemite Falls
113. The Flotilla
114. Eastern Point
115. Gulls Feeding
116. Constitution
117. Surf at Chatham
118. Westward
119. Carmel Beach
120. Flying Gulls
121. Stomoway?
1937 3. The Storm
4. From Java
6. In a Studio
7. South Chatham Beach
13. Bass Rocks
15. Self Portrait
30. Storm-Tossed
31. Drying Sails
34. Javanese
38. Toyland
46. Mary and Bobby
54-67. Watercolors

Hartford Salmagundians 1929-1953-Green

- 69-70. Oil Sketches
129-133. Oil Sketches
- 1938 Catalogue Missing**
- 1939**
- 3. Lake Como
 - 8. Fisherman
 - 11. In the Marshes
 - 21. Roses
 - 24. The Sea Gull
 - 27. Boat Yard
 - 29. My Mother and I
 - 32. York State Farm
 - 35. Rolling Tide
 - 37. The Lobsterman
 - 39. Poquonock Bay
 - 48. On the Cape
 - 56. The Orchard
 - 75. Elysian Fields
 - 80-85. Watercolors
- 1940**
- 3. In Southern Sea
 - 7. Studio Corner
 - 16. Isles of Greece
 - 20. Coast of Attica
 - 25. Agamemnon's Horses
 - 30. Sea Fantasy
 - 32. Graces
 - 36. In Classic Lands
 - 40. Daffodils and Iris
 - 41. The Plains of Dorea
 - 44. Bathers
 - 49 to 80. Group of Watercolors and Oils
- Albertus E. Jones and Wm. Bradford Green
- 83. Autumn
 - 89. Relaxation
 - 93. Sacred and Profane Lane
 - 96. Talcott Hills
 - 98. Surf
 - 102. My Model
 - 105. Japanese Print
 - 110. Surprise

- | | | |
|-------------|--------|--------------------------|
| | 119. | On the Campagna |
| | 120. | Early Fall |
| 1941 | 11. | An Italian City |
| | 16. | Country Life |
| | 18. | Asters |
| | 26. | Under the Sea |
| | 34. | Fall Flowers |
| | 36. | Studio Window |
| | 37. | Rehearsal |
| | 38. | Zinnias |
| | 44. | Roses |
| | 50-59. | Group of Watercolors |
| | 77. | Along Shore |
| | 78. | Marshes |
| | 79. | Catskills |
| | 82. | Farmington River |
| | 83. | In the Wood |
| | 85. | On the Thames |
| | 86. | West Hartford Fields |
| | 87. | Misty Fall |
| | 88. | Time to Go Home |
| | 89. | Bass Rocks |
| | 92. | Farm Life |
| | 93. | Fall |
| | 96. | Talcott Hills |
| | 97. | The Atlantic |
| | 101. | Fall Pasture |
| | 102. | Late in the Fall |
| | 106. | Gettysburg Speech |
| | 108. | Phantom Ship |
| | 111. | Country Garden |
| | 124. | Study in Blue and Yellow |
| | 133. | Poussanesque |
| | 134. | Fall Fantasy |
| 1942 | 3. | Rogers Group |
| | 5. | Majorette |
| | 6. | Oriental |
| | 8. | Home Duties |
| | 11. | Studio Wall |
| | 13. | Time for Lunch |

Hartford Salmagundians 1929-1953-Green

- 31. Holy Night
 - 32. From the Orient
 - 39. Cape Cod Inlet
 - 42. Dawn
 - 46. At Rockport
 - 47. Coast Waters
 - 53. Hungry Gulls
 - 56. Oriental Still Life
 - 58. Gloucester
 - 60. Bouquet
 - 61. Spring Flowers
 - 64. In Elizabeth Park
 - 71. Room Corner
 - 73. A Studio
 - 74. Reading Matter
 - 85. Burmese
 - 92. The Isle of Greece
 - 94. Sacred and Profane Love
 - 97-112. Group of Gloucester Watercolors
- 1943 (incomplete catalogue)**
- 24. Christmas Eve
 - 29. Farmington Church
 - 34. Chinese Things
 - 36. Path to the Woods
 - 38. The Wave
 - 44. Bass Rocks
 - 46. Nasturtiums
 - 47. On the Beach
 - 48. In Wartime
 - 49. Nocturne
 - 50. Roses
 - 51. Old Salt Ships
 - 52. Zinnias
 - 58. Kiddies' Corner
 - 59. Plains of Arcadia
 - 60. Marigold
 - 62. Annunciation
 - 64. Fields of Judea
 - 65. Quiet Evening
 - 66. Masque Party

- 67. Spring Flowers
- 68. School Out
- 71. Daisies and Lilies
- 72. Asters
- 73. Man from Illinois
- 74. Holy Family
- 79. Your Hat, Sir
- 81. Summer Bouquet
- 82. A Picnic
- 84. Marblehead Races
- 85. Daisies
- 87. In Classic Lands
- 1944 86-95. Gloucester Watercolors
- 1944-45 2. Full Sugar Bowl
- 5. Tea Roses
- 13. In the Corner
- 16. A Prize Bunch
- 23. Marooned
- 33. The Campaigner
- 35. Eastern Point
- 36. Nearinh Harbor
- 38. Late Fall
- 39. In the Wind
- 41. Fall Flowers
- 45. Roses
- 53. In the Sound
- 55. Setting Sun
- 56. In the Catskills
- 58. My Model
- 59. Surf of Cape Ann
- 61. The Rehearsal
- 65. On the Shelf
- 69. The Avenue
- 78. In Wartime
- 81. Out of the Mist
- 97. Reflections
- 101. Out of Mist
- 107. At Gettysburg
- 121. In the Wind
- 122. Near Gloucester
- 124. The Gettysburg Speech

Hartford Salmagundians 1929-1953-Green-Higgins

- | | | |
|------|------|---|
| | 125. | China Girl |
| | 126. | Talcott Hills |
| 1946 | 57. | Inner Harbour, Gloucester
(in Memorium, Oil) |



Artist Eugene Higgins, untitled (*The Drowsy Shepherd?*), color monotype, signed lower left, size 9" H x 12" W.



Artist Eugene Higgins, untitled, graphite/charcoal, double-sided, size 9" H x 12 1/2" W, provenance Sylvia Seidman/Alphaeus Cole/Anita Higgins Cole.



Artist Eugene Higgins, untitled (*Departure ?*), oil, signed lower right, size 20" H x 14" W.



Artist Eugene Higgins, *Astray*, signed lower left and signed/titled on back, charcoal, size 14 3/4" H x 12" W, provenance Sylvia Seidman/Alphaeus Cole/Anita Higgins Cole.

H,

Eugene Higgins, N.A. (Guest Exhibitor), *S 1928, (1874-1958) (*Higgins appears in the minutes of the Salmagundi Club on November 2, 1928 and was elected to membership of the Club in December 1928. The artists who nominated and seconded the membership of Eugene Higgins to the Salmagundi Club are unknown as the documentation does not exist today. Courtesy Bob Mueller Chairman Curator's Committee*)

- 1936 18. Worn Out
 21. Mother's Ill
 72. Group of Etchings

Henrik Hillbom (also spelt Hillblom?), *S 1931, (1863-1948)
(*Nomination to Salmagundi Club is unknown.*)

- 1937 26. Woodland Road
 29. Sparkling Brook
 32. Freezing Pond
 37. Catskill Creek
 51. Birches
 72-75. Watercolors
 124-128. Oil Paintings

I, J,

Albertus E. Jones, *S 1925, (1882-1957)
(*Nomination to Salmagundi Club is unknown.*)

- 1929 2. Jewell Street
 7. Haddam Road
 8. Late Autumn



Artist Henrik Hillbom, *Nymphs-in-Clouds*, 1921, oil, signed lower right, size 24" H x 18" W.

Hartford Salmagundians 1929-1953-Jones

	15.	New Bedford Fish-Boat		
	20.	Berlin Farm		
	23.	Unloading Anchors		
	30.	Late Spring		
	37.	Golden October		
	39.	Sword Fishers		
	47.	Men at Sea		
	48.	The Yellow Dress		
	54.	Clearing		
	65.	Repairing the "John & Mary"		
	70.	October, Lyme		
1930	1.	Westfield Quarry	Ptg	\$500
	7.	Road to the River, East Haddam	Ptg	\$350
	12.	Hills, Trees and Rocks	Ptg	\$650
	15.	Service Hour	Ptg	\$40
	17.	North Conway	Ptg	\$500
	29.	Stone Bridge	Ptg	\$100
	30.	Old Red House	Ptg	\$350
1931	6.	Summer	Ptg	\$100
	8.	March Day	Ptg	\$100
	13.	Riverside Hotel	Ptg	\$450
	19.	New England Homestead	Ptg	\$300
	23.	Shelbourn Hills	Ptg	\$600
	25.	Red House	Ptg	\$400
	48.	Thumb-Box Sketch	Ptg	\$35
	49.	Thumb-Box Sketch	Ptg	\$35
	50.	Thumb-Box Sketch	Ptg	\$35
	51.	Thumb-Box Sketch	Ptg	\$35
	52.	Thumb-Box Sketch	Ptg	\$35
	53.	Thumb-Box Sketch	Ptg	\$35
	54.	Thumb-Box Sketch	Ptg	\$35
	55.	Thumb-Box Sketch	Ptg	\$35
1932	3.	Morning		
	5.	Greenport Ship-Yard		
	7.	Blue Chair and Flowers		
	9.	Dock at New London		
	13.	The Hartford Boat		
	16.	Sunset		

- 17. Park Bridge
- 19. Country Village
- 23. Trees in Autumn
- 24. Summer in East Haddam
- 27. Country Schoolhouse
- 36. Red House and Bridge
- 41. Summer Afternoon
- 44. Connecticut Hill
- 45. Late October
- 48. Winter
- 50. Side Hill in Winter
- 54. Road to Wilberham
- 55. Road to Ferry Tavern
- 102. Berkshire Hill in Winter
- 104. Moonlight
- 106. Gilette's Castle
- 114. Barges
- 1932-33** 6. Clouds
- 7. Rising Moon
- 8. Winter Night
- 10. The Lone Elm
- 11. The Red Barn
- 13. New England Church
- 16. Hampden Hills
- 26. Late Afternoon
- 29. East Haddam Village
- 34. Windy Day
- 35. Sunset, Essex
- 40. Coal Yard
- 47. Red Silo
- 60. Rhythm of the Hills
- 103. Beyond the City
- 104. House and Trees
- 105. Moonlight
- 106. Barn and Trees
- 1934** **Catalogue Missing**
- 1935** 14. New England Hillside
- 20. Petersburg Valley
- 27. Shelbourne Church
- 30. Late Afternoon

Hartford Salmagundians 1929-1953-Jones

- 32. Hamden Town
- 34. Nature's Patchwork
- 38. Approaching Storm
- 42. Late Afternoon
- 45. East Forty-Sixth Street
- 74. Sam's Farm
- 86. Newport Harbor
- 87. Fish Boats
- 88. Self Portrait
- 89. York State Town
- 90. Waterfront
- 91. Trawler
- 1937 2. March Day
- 8. From the Mohawk Trail
- 10. Old Landmarks
- 11. Sambo
- 19. Spring
- 21. Self Portrait
- 23. Sunny Brook Farm
- 35. New England Hillside
- 42. Hills of Petersburg
- 50. The Cellist
- 80-92. Oil Sketches
- 1938 **Catalogue Missing**
- 1939 13. The Village Church
- 18. The Road to Denby
- 31. Denby Town
- 33. Clearing
- 38. The New Road
- 41. November
- 44. Gray Day
- 47. The B. & A.
- 51. Shaw's Cove
- 54. The Harvest
- 58. Drifting Clouds
- 59. The Red Barn
- 79. Petersburg, New York
- 86. Watercolor

88. Watercolor
-
- 1940
 4. Summer in Vermont
 6. Covered Bridge
 10. Old Barns
 11. Up the Valley
 13. Hoosic River
 28. Approaching Storm
 45. Melting Snows
 - 49-80. Group of Watercolors and Oils
Albertus E. Jones and Wm. Bradford Green
 88. Valley Farm
 90. Well Kept
 92. Sandgate, Vermont
 95. Winter
 116. Road to Troy
-
- 1941
 2. Jake's Place
 3. Vermont Hillside
 6. Vermont Hills
 9. At East Haddam
 13. On the Molly Stark Trail
 17. New London Lighthouse
 23. Grist and Cedar Mill
 35. Leather Factory
 41. Golden Autum
 103. West Hartford Home
 123. First Snow
 125. Restless Sky
 129. Drifting Clouds
 131. Tony's Barn
 138. York State Barn
-
- 1944-45
 1. Road to Bennington
 10. October
 11. Dorothy
 19. East Hampton Farm
 21. Red Barn
 28. Spring in Vermont
 32. Vermont Barns
 63. Landscape

Hartford Salmagundians 1929-1953-Jones

	70.	Back Road Bridge	
	83.	Winter Afternoon	
	86.	Winter	
	90.	Hampton Farm	
	92.	Moon Light	
	93.	November in the Hills	
	99.	River Road	
	106.	Pleasant Street House	
	108.	Old Models	
	111.	The Swimming Hole	
	127.	Danby Hills	
1946	66.	Tree Designs	WC
	67.	Near the Mohawk Trail	WC
	69.	The Yellow Water Tank	WC
	70.	Pawlet, Vermont, Church	WC
	71.	Chair Factory	WC
	72.	October, Chester, Mass	WC
	73.	Mid-Summer	WC
	74.	Gray Day	WC
	75.	Middle Haddam Church	WC
	76.	Fisherman's Paradise	WC
1947	7.	Late October	
	10.	Back Road Bridge	
	12.	Vermont Landmark	
	15.	Winter	
	34.	Hamburg Moonlight	
	35.	Westfield Center	
	38.	Jacki's Place	
	39.	Hills in Winter	
	40.	Harvest Moon	
1948	3.	The Gist Mill	\$300
	15.	Sandgate Valley	\$300
	17.	The Tavern Road	\$300
	22.	Late October	\$500
	27.	Early Snow	\$400
	30.	Hiram Brown's Farm	\$275
	36.	Hilltop Farm	\$275
	40.	Spring Morning	\$500

	49.	Gray Day	\$275
1949	2.	Mid-Winter	\$350
	9.	Huntington Town	\$350
	11.	Golden Autumn	\$300
	14.	Late Summer	\$400
	18.	Trees and Hills	\$350
	24.	Old Timer	\$100
	26.	November	\$200
	33.	Near Sundown	\$200
	34.	Self-Portrait	\$NFS
	35.	Gravel Pit	\$200
	36.	Early Morning	\$350
	40.	Lover's Lane	\$175
	41.	Ten Below Zero	\$350
	42.	At East Haddam	\$200
	47.	Winter Morning	\$350
1950	4.	The Harvest	\$800
	12.	Valley Train	\$600
	20.	Neighborly Group	\$400
	23.	Bunce	\$NP
	26.	South of Bennington	\$400
	44.	Paper Mill	\$800
	46.	Musical Hills	\$400
	53.	Little Red Truck	\$600
	55.	Connecticut Farm	\$800
1951	9.	Wethersfield Landmark	\$500
	12.	Damby Center	\$600
	23.	Roaring Falls	\$700
	28.	Rolling Hills of Granville	\$500
	29.	Connecticut Landscape	\$300
	31.	Abandoned Mill	\$400
	36.	Commercial Fisherman	\$100
	43.	Old Red House	\$500
	47.	Before the Storm	\$700
1953	4.	Spring	\$550
	8.	Rural Free Delivery	\$500
	12.	Rolling Hills of Granville	\$500
	13.	Tony's Barn	\$500

Hartford Salmagundians 1929-1953-Jones-Korder-Low

24.	The Pink Roof	\$400
25.	The Coal Yard	\$200
27.	Old Bridge	\$350
28.	Garden Patch	\$300
31.	On the Molly Stark Trail	\$350
35.	Fisherman in Port	\$100
38.	At Fairhaven	\$300
39.	Burnside Mill Dam	\$200
40.	Valley Train	\$500
43.	The New Road	\$600
44.	Going Home	\$300

K,

Walter O.R. Korder, *S?, (1891-1962)

(Nomination to the Salmagundi Club is unknown.)

1940	26.	The Brown Place
	31.	My Father
	33.	Still Life
	35.	Pewter and Glass
	46.	The Lantern
	112.	Yellow Jug
	115.	Portrait

L,

Sanford Low, *S 1949?, (1905-1964)

*(Nominated to Salmagundi Club proposed by Philip Kappel
and seconded by Harry R. Ballinger.)*

Hartford Salmagundians 1929-1953-Low-McManus

1946	23.	Country Estate- Cheap (Loaned by New Britain Museum)	Oil
	36.	The Drunkard	Oil
	59.	When the Day is Done	WC
	60.	The Captain's House	WC
	61.	Sonte House in Winter	WC
	62.	The Old Cat Boat	WC
	63.	Off Season	WC
	64.	Storm Relic	WC
	65.	Rain Squall	WC
	68.	Road to the Cove	WC
1947	8.	Clear and Cold	
	9.	Early Spring	
	11.	Time and Termites	
	13.	New Britain Back Yard	
	14.	Twilight and Ruins	
	33.	Old Farm in Spring	
	36.	Stone House in Summer	
1948	37.	Summer on the Island	
	6.	The Prodigal Son	\$200
	7.	Lifting Fog	\$200
	9.	The Intruder	\$250
	11.	Storm Aftermath	\$200
	12.	Washed Ashore	\$150
	13.	The Lobster Boat	\$200
	14.	Lonesome Hour	\$200
1950	29.	The Abandoned Mine	\$200
	30.	"Old Steamboat Dock"	\$200
	31.	The Return of the Native	\$200
	33.	"Retired"	\$200

M,

James Goodwin McManus, *S 1924, (1882-1958)

(Nomination to Salmagundi Club is unknown)

1929	1.	A Day in June		
	3.	Sunlight and Shadow		
	6.	Golden Sunlight		
	14.	A Lyme Hillside		
	28.	The Offset Road		
	29.	"Rosemary" Portrait Sketch		
	33.	Pleasant Valley, Lyme		
	38.	Late November		
	46.	Wintery Heights		
	55.	First Snow		
	56.	Hamburg Cove		
	58.	An Open Winter		
	59.	Late Afternoon		
	66.	Hop River, Andover		
1930	6.	A Lyme Hillside	Ptg	\$300
	11.	Autumn	Ptg	\$300
	14.	Late Afternoon	Ptg	\$450
	19.	Brilliant Morning	Ptg	\$350
	27.	Midsummer	Ptg	\$450
	33.	Lengthening Shadows	Ptg	\$100
	34.	Norma	Ptg	\$NP
1931	3.	Pasture Lane	Ptg	\$100
	11.	Rocky Pasture	Ptg	\$400
	14.	Portrait, Dr. M.A. Bailey	Ptg	\$NP
	17.	September Afternoon	Ptg	\$400
	21.	The Locust Grove	Ptg	\$400
	40.	Thumb-Box Sketch	Ptg	\$35
	41.	Thumb-Box Sketch	Ptg	\$35
	42.	Thumb-Box Sketch	Ptg	\$35
	43.	Thumb-Box Sketch	Ptg	\$35
	44.	Thumb-Box Sketch	Ptg	\$35
	45.	Thumb-Box Sketch	Ptg	\$35
	46.	Thumb-Box Sketch	Ptg	\$35
	47.	Thumb-Box Sketch	Ptg	\$35
1932	1.	Candle-Wood Ledge		
	4.	A Lyme Hillside		
	8.	Edge of the Woods		

Hartford Salmagundians 1929-1953-McManus

- 12. Pleasant Valley
- 14. The Ferry Road
- 26. September Morning
- 34. A June Day
- 47. Upland Pastures

- 53. Summer Shadows
- 59. Across the Valley
- 61. Sugar Orchard
- 63. The Old Wood Road
- 91. Charcoal Drawing
- 94. Charcoal Drawing
- 98. Hidden Farm
- 100. Mount Archer
- 103. The Wood Lot
- 105. A Grey Day
- 1932-33** 3. Haddam Hills
- 15. September Afternoon
- 20. After the Shadow
- 25. The Painter, Ringius
- 32. Winter's End
- 43. Midsummer Day
- 48. Edge of the Woods
- 52-59. Sketches
- 74. Pensive
- 80. Self Portrait
- 81. The Painter, Ringius
- 86. Gertrude Carleton
- 1934** **Catalogue Missing**
- 1935** 2. Rocky Hillside
- 8. Rocky Pasture
- 18. Andover Farm, Winter
- 22. The Rock Lot
- 66. Along a Back Road, Lyme
- 68. Evelyn
- 70. Dorothy
- 71. Jean
- 103. Seven Elms, Lyme
- 104. After the Shower
- 105-107. Untitled
- 108. Portrait of the Honorable Meigs H. Whaples

Hartford Salmagundians 1929-1953-McManus

- 109-112. Untitled
- 113. Little House Under the Hill
- 114. High Noon
- 1936** 5. Portrait , Henry W. Perkins, Esq
- 25. June Skies
- 29. Portrait Sketch, "Betty"
- 33. Portrait Sketch, "Bernice"
- 36. The Rock Lots
- 40. Pleasant Valley, Lyme
- 44. September Afternoon
- 89-91. Sketches
- 92. A Lyme Pasture, October
- 93. An Andover Hillside, October
- 94-98. Sketches
- 1937** 5. Twin Oaks
- 16. Andover Hills, Winter
- 17. Ancient Oak, Lyme
- 22. The Northwest Wind
- 25. Captain Hugh Ferry, Pilot
- 36. "Donald"
- 44. The Valley Road
- 45. Entering Essex
- 106-111. Oil Sketches
- 1938** **Catalogue Missing**
- 1939** 2. June Skies
- 5. A Tumbling Sky
- 15. The Ely Ferry Road
- 34. "Rosemary"
- 36. The Banning Place
- 43. Witch Hazel Mill
- 45. Cedars
- 46. Joshuatown Road
- 49. Twin Birches
- 67-70. Sketches
- 76. Higganum Hills, Winter
- 87. "Evelyn" (Pastel)
- 1940** 2. Higganum Hills
- 5. The Wide Connecticut



Artist James G. McManus, untitled, oil, signed lower right, 1907 size 14" H x 16" W.

Hartford Salmagundians 1929-1953-McManus

15. Joshuatown Reach
17. Late November
21. Ely Ferry Road
34. A Polish Farm Yard
38. The Deacon Strickland Place
42. My House, Old Hamburg
81. Near the Hop Yard
84. Andover, Winter
86. Roadway in North Plains
91. The Banning Place
94. A Lyme Hillside in June
97. A Connecticut River Vista
101. Ferry Road
103. An Old Settler
106. Plenty
111. Shippy Hill, Lyme
113. Rocks and Ledges
114. Early Autumn
118. Above Hamburg Cove
- 1941 4. Tony Seidell's Farm
8. The Valley Road
21. Eight Mile River Bridge
64. Hickory Trees
66. A Roadway in North Plain
80. Salem (Conn.) Pastures
105. Autumn Afternoon, Lyme
107. A Lyme Road
109. Corn Shocks
110. Autumn
117. Untitled
136. Untitled
- 1942 16. Helen
27. Ely Ferry Road
41. Deacon Strickland Place
50. Hamburg Cove
57. Arthur Sueeti Farm
62. The Eight-Mile River, Lyme
66. Hamburg Bridge
93. Arline

1943	(incomplete catalogue)	
	1. The Essex Boat Works	
	7. On Galilee	
	8. The Painter's Pollock	
	22. Andover, Winter	
	55. Portrait, Mrs. R.	
	69. Late Summer Afternoon	
	70. October Day	
1944	7. East Lyme	
	33. Lane Along the Eight Mile River	
	40. Across Pleasant Valley, Lyme	
	45. Winter Essex	
	58. Along Hop-Yard Road	
	61. Jacqueline	
	63. Captain Jim's Place	
	66. Doane's Barn, Essex	
	67. Florence	
	68. Ice Forming, Essex	
1944-45	60. The House in the Hills	
	73. Spring in Essex	
	77. Late Snow	
	80. Flaming Autumn	
	94. Hilel-Top Pasture	
	102. Sterling City Hills	
	113. The Old Banning House	
	117. The Tall Maple	
1946	2. Winter in Old Hamburg	Oil
	9. A Lyme Hillside	Oil
	26. The Tall Maple	Oil
	37. September Noontide	Oil
	45. Connecticut Farm in Spring	Oil
	77. Hoppe's Lane	Oil
	78. From Hoppe's Hill	Oil
	85. Late October Afternoon	Oil
	86. On Hoppe's Hill	Oil
1947	6. Jeanette	\$NFS
	16. Red Oaks, Joshuatown	
	24. Virginia	
	44. Spring in Essex	

Hartford Salmagundians 1929-1953-McManus

1948	46.	Ancient Maples	
	8.	Virginia	\$NFS
	10.	Elsie	\$NFS
	18.	Clearing Weather	\$300
	21.	Old Oak and Lodges	\$300
	26.	The Eight-Mile River	\$300
	33.	Old Hamburg Bridge	\$300
	43.	Autumn Glory	\$300
1949	1.	The Year of Deep Snow	\$300
	13.	An Ancient Boundary	\$300
	21.	"Helen"	\$NFS
	23.	Hilltop Farm	\$300
	31.	"Shirley"	\$NFS
	48.	A Dry Summer	\$300
	50.	The Hatt Farm House	\$300
1950	2.	After the Rains	\$300
	6.	Salem Pastures	\$300
	10.	The Walnut Grove	\$300
	14.	"Elsie" (Pastel)	\$NFS
	38.	Winter Fodder	\$55
	39.	The Homestead	\$55
	41.	The Farmyard	\$55
	42.	Up the Lane	\$55
1951	54.	The Hills of Salem	\$300
	1.	The Ely Ferry Road	\$150
	4.	Ledyard Oaks	\$310
	11.	September Noontide	\$300
	18.	Nina	\$NFS
	33.	A Rocky Hillside	\$55
	34.	Mrs. Robert Boyd Ward	\$NFS
	37.	The White House	\$55
	41.	The Eight Mile River	\$800
1953	42.	Along the Eight Mile River	\$300
	1.	Along the Ely Ferry Road	\$300
	3.	Juliette	\$NFS
		(Loaned Miss Juliette Crowley, Lyme, Ct.)	
	5.	Mr. Wm. A. Johnson	\$NFS
		(Loaned Mr. Wm. A. Johnson, Hartford, Ct.)	
	7.	Cloud-Shadows	\$300
	10.	Rocky Pasture	\$300

16.	The Little White House	\$55
18.	The Red Barn	\$60
34.	The Hatt Farmhouse	\$60
36.	Landscape	\$55
42.	Fresh Timber	\$300
45.	June Skies	\$300

Aage Moll, *S 1934, (1877-1946?)

(Nominated to Salmagundi Club proposed by Carl Ringius, seconded by James Goodwin McManus and Albertus E. Jones)

1934 Catalogue Missing

1935	4.	Autumn
	6.	River Front
	16.	Pleasant Valley
	21.	Litchfield Hills
	35.	A Farmer's House
	37.	Pasture in Wethersfield
	41.	Late Summer
	73.	Yellow Barn
	75.	Bloomfield Farm
	92.	Farm Yard
	93.	Landscape
	94-98.	Untitled
	99.	In Rocky Hill
	100.	The Elm

1936	2.	Cosmos
	7.	Outside the Village
	12.	Air Castle Farm
	17.	Mantle of Snow
	22.	Bolton Hills
	34.	Banard's Farm
	50.	Bird Paradise
	51-53.	Sketches
	54.	The White House
	55-56.	Sketches
	57.	Old Homestead
	58.	Landscape
	59.	Sketch
	60.	Meadow
	61-65.	Sketches

1937	1.	Ford's Farm, Pomfret
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Hartford Salmagundians 1929-1953-Moll

- 9. The Old Stone Fence
- 12. Air Castle Farm
- 14. At the Gate
- 41. Bolton in Winter
- 43. Hills in Woodbury
- 112-123. Oil Sketches
- 1938 Catalogue Missing**
- 1939** 1. Near the Gate
- 4. Merwin House, Durham
- 9. Outside the Village
- 12. Winter Andover
- 22. Autumn Landscape
- 23. On the Route 154
- 50. Newington Woods
- 53. Bloomfield Hills
- 60-63. Sketches
- 72. Cosmos
- 73. Summer
- 74. New Snow
- 1940** 8. Cosmos
- 9. Winter in Andover
- 19. Cedars
- 22. Autumn
- 23. Connecticut
- 37. By the Riverside
- 39. Bloomfield Hills
- 47. Nature at Rest
- 99. Young Birches
- 100. A Canton Farm
- 109. Green Fields
- 121. Broadview
- 122. A Rainy Day
- 1941** 14. Bloomfield in Green
- 20. Cosmos
- 24. Pleasant Valley
- 25. Winter in Andover
- 27. A Red Barn
- 29. Bloomfield Center
- 31. Near the River
- 42. Road to Bloomfield
- 49. Hills in Durham

- 81. Sketch
- 90. Elm Tree
- 91. Sketch
- 95. Sketch
- 99. Sketch
- 100. Landscape
- 115. Cedar Hill
- 120. The Champion
- 122. Giddings, the Artist
- 126. Autumn
- 127. A Lonely Road
- 130. Harmony in Green
- 132. Nature At Rest
- 1942** 4. Summertime
- 7. Columbia Gardens
- 10. Bloomfield in Green
- 19. Red Barn
- 21. Granby Road
- 25. At the River's Edge
- 26. The Berkshires
- 28. Cedar Hill
- 29. Autumn
- 30. Andover in Winter
- 33. Litchfield Hills
- 35. Summer Afternoon
- 43. The Purple Silo
- 54. Winter
- 67. Flowers
- 72. Cedars
- 75. Durham Landscape
- 82. Old Homestead
- 83. Connecticut Farmyard
- 84. Landscape
- 1943 (incomplete catalogue)**
- 2. Flowers and Fruit
- 6. Fruit and Brass
- 14. Sauerkraut, Pumpkin and Squash
- 26. After the Storm
- 39. Cattle in the Pasture
- 75. Autumn
- 77. Daffodils

Hartford Salmagundians 1929-1953-Moll

1944	2.	Autumn	
	5.	The Cove	
	9.	Blue Mountains, Bloomfield	
	13.	Summer Afternoon	
	17.	The Old Apple Tree	
	25.	Summer Afternoon	
	48.	Sunshine	
	50.	Bloomfield in Green	
	54.	Winter in Glastonbury	
	57.	Lengthening Shadows	
	59.	At River's Edge	
1944-45	9.	Cows in Pasture	
	25.	Hills in Woodbury	
	26.	Landscape	
	29.	Connecticut Farm Yard	
	48.	Litchfield, Connecticut	
	68.	Bloomfield	
	95.	Flowers in the Garden	
	103.	Dutch Colony	
	104.	Autumn	
	110.	Old Castle Farm	
	114.	September Afternoon	
1946	118.	Hazy Day	
	120.	Winding Road	
	(In Memorium)		
	1.	Autumn	Oil
	3.	The Farm	Oil
	5.	Landscape	Oil
	11.	An Old Landmark	Oil
	14.	The Curved Road	Oil
	25.	In the Meadow	Oil
	28.	Rolling Country	Oil
	31.	The Barn Yard	Oil
	38.	Durham Landscape	Oil
	43.	Winter's Mantle	Oil
	56.	New Snow	Oil

N.O.,

NO ARTISTS LISTED

P, Q, NO ARTISTS LISTED

R,

Carl Ringius, *S 1938, (1879-1950)

(Nomination to Salmagundi Club is unknown.)

1929	4.	Morning		
	11.	Winter		
	16.	Approaching Storm		
	19.	Windswept		
	27.	Sunset Revelry		
	32.	A Gloucester Street		
	34.	Over the Knoll		
	40.	Moored		
	43.	East Gloucester		
	52.	Bloomfield		
	57.	The American Venice		
	61.	In Port		
	67.	After the Rain		
	68.	Breezy Day		
1930	3.	Roofs and Spires(Gloucester)	Ptg	\$300
	9.	Gray Weather	Ptg	\$170
	16.	The Inner Harbor	Ptg	\$200
	21.	After the Rain	Ptg	\$450
	24.	Landmarks, Old and New	Ptg	\$450
	26.	Gloucester	Ptg	\$100
	32.	City on the Hill	Ptg	\$75
	36.	The Harbor View, Gloucester	Ptg	\$100
1931	4.	Old Gloucester	Ptg	\$100
	16.	Betwixt Day and Night	Ptg	\$300

Hartford Salmagundians 1929-1953-Ringius

	18.	Across the Harbor	Ptg	\$125
	20.	Mel's Float	Ptg	\$200
	24.	The Approach of Evening	Ptg	\$200
	56.	Thumb-Box Sketch	Ptg	\$35
	57.	Thumb-Box Sketch	Ptg	\$35
	58.	Thumb-Box Sketch	Ptg	\$35
	59.	Thumb-Box Sketch	Ptg	\$35
	60.	Thumb-Box Sketch	Ptg	\$35
	61.	Thumb-Box Sketch	Ptg	\$35
	62.	Thumb-Box Sketch	Ptg	\$35
	63.	Thumb-Box Sketch	Ptg	\$35
1932	2.	The Yellow House		
	6.	Houses-Gloucester		
	10.	Evening Mists		
	20.	Grey Weather		
	29.	Windswept		
	33.	Rocks-Cape Ann		
	38.	A Bloomfield Farm		
	43.	Toward Evening		
	46.	A Hillside		
	49.	At Vernon Street		
	51.	Evening Glow		
	52.	Rural Connecticut		
	56.	Pastures		
	60.	Low Tide		
	64.	Across the Harbor		
	65.	Landscape-Bloomfield		
	90.	Across Rocky Neck		
	92.	Outer Harbor		
	93.	Harbor Vista		
	95.	In the Harbor		
	99.	Purple and Gold		
	101.	Late Afternoon		
	108.	The Oaes		
	110.	Drying Nets		
	112.	Drying Sails		
1932-33	14.	Outer Harbor		
	17.	Moored		
	19.	Autumn Hillside		

- 22. Summertime
- 27. East Gloucester
- 31. Rocky Shore
- 36. Rainy Day
- 39. Landscape
- 51. Autumn Haze
- 66. Old Houses
- 75-79. Leaves Out of a Sketch Book
- 82-85. Charcoal Sketches
- 91. Twilight
- 92. The Sea
- 93. Setting Moon
- 94. Ev'nfal
- 95. Approaching Evening
- 96. Mid-Day
- 1934 Catalogue Missing**
- 1935**
 - 3. Rocky Hill Farm
 - 5. Twilight Hour
 - 9. Stillness of Evening
 - 15. Old House
 - 19. Farm Yard, Griswoldville
 - 24. Farm Yard
 - 26. Gloucester
 - 29. Summer Haze
 - 31. Road to the River
 - 33. Summertime
 - 50. Showery Day
 - 51. In Gloucester Harbor
 - 53. The Old Homestead
 - 54. Meadows
 - 55-57. Untitled
 - 58. Houses, Wethersfield
 - 59. The Sycamore
 - 60-62. Untitled
 - 63. Congregational Church, Wethersfield
 - 64. Barns
 - 66. On the Meadows
 - 101. Desolate Landscape
 - 102. In Gloucester Harbor
- 1936**
 - 1. In Meadow Land

Hartford Salmagundians 1929-1953-Ringius

- | | | |
|-------------|---------|------------------------------|
| 1936 | 1. | In Meadow Land |
| | 3. | Approach of Evening |
| | 15. | Still Life |
| | 27. | In the Valley |
| | 30. | Twilight, Gloucester |
| | 31. | Summer, Connecticut |
| | 32. | Summer Haze |
| | 47. | Gloucester |
| | 70. | Bloomfield |
| | 71. | Sun and Fog |
| | 73. | In Gloucester Harbor |
| | 74. | Wonson's Dock |
| | 75. | Twilight |
| | 76. | Edge of the Field |
| | 77-79. | Sketches |
| | 80. | Rain on the River |
| | 81. | In the Harbor |
| | 82. | Landscape, Connecticut |
| | 83. | Outer Harbor |
| | 84. | Still Life |
| | 85-87. | Sketches |
| | 88. | Wet Autumn Day |
| 1937 | 20. | Old Gloucester |
| | 24. | The Red Farm |
| | 27. | Twilight |
| | 28. | Early Snow |
| | 33. | Closing Rays |
| | 39. | Summertime |
| | 40. | A Summer Cottage, Gloucester |
| | 47. | Interior |
| | 49. | Good Harbor Beach |
| | 52. | North Shore |
| | 53. | Close of Day |
| | 68. | Drawing |
| | 76-79. | Wood Cuts |
| | 93-105. | Oil Sketches |
| 1938 | | Catalogue Missing |
| 1939 | 7. | Feathered Apartments |

10. Autumn
16. Hills of Durham
19. Gloucester
25. The Inner Harbor
28. Rural Connecticut
40. East Main Street, Gloucester
42. Across the Harbor
52. Harbor View Hotel
77. Village Center
- 1940**
 1. Fields and Farms
 12. Late Afternoon, Gloucester
 14. Cathedral Hill
 18. Toward Evening
 24. Bloomfield Hills
 27. Hillside
 29. Wooded Hillside, Canton
 43. Italian Farm Yard
 48. Autumn Gold
 82. In Gloucester
 85. A Wethersfield Lane
 87. Purple and Gold
 104. Roofs and Spires, Gloucester
 107. East Main Street, Gloucester
 108. A Gray Day, Rockfall
- 1941**
 117. Factory at Rockfall
 5. Approaching Storm
 7. Gloucester
 15. A Day in March
 22. Autumn
 40. Landscape
 43. Winter
 45. Durham Hillsides
 46. The Yellow Bus
 47. In the Valley
 69. In Port
 72. The Sycamore
 73. Still Life
 84. Sunset
 94. High Noon, Gloucester

Hartford Salmagundians 1929-1953-Ringius

- 98. Marshland, Wethersfield
- 104. Old House, Wethersfield
- 113. Early Morning
- 118. Stillness of Evening
- 119. The Guardian Oak
- 135. November Afternoon
- 1942**
 - 1. Summer Haze, Gloucester
 - 14. Mountain Farm
 - 17. Old Durham
 - 18. In the Valley
 - 22. Factory at Rockfall
 - 23. Spring Haze, Bloomfield
 - 34. The Old Bridge at Sunrise
 - 38. Granby Farm
 - 40. The Ferry Road, Rocky Hill
 - 44. Niles Beach, Gloucester
 - 45. A Cedar Grove
 - 49. Sunday Quietness, Gloucester
 - 51. Outer Harbor, Gloucester
 - 68. Autumn
 - 69. Country Road
 - 70. Guardian Elm
 - 76. Winter Twilight
 - 77. Harvest
 - 78. Winter
 - 79. Hartford
 - 80. By the Roadside
 - 81. Meadowland
 - 86. Kols Farm
 - 87. Edge of Keney Park
 - 88. Park River
 - 89. The Rum Runner
- 1943 (incomplete catalogue?)**
 - 4. Close of Day, Gloucester
 - 9. Sunnybrook Farm
 - 10. Fruits of the Earth
 - 11. Autumn Gold
 - 15. A Winter Symphony
 - 23. Interior

Hartford Salmagundians 1929-1953-Ringius

- 25. East Hartford Bridge
- 27. Interior
- 28. The Winding River
- 32. From My Garden
- 33. Winter, Vernon Street
- 35. Afterglow, Gloucester
- 43. March Thaw
- 54. Old Houses, Wethersfield
- 78. Peonies
- 88. The Sea
- 1944** 12. Landmarks
- 15. Still Life
- 16. Gathering Storm
- 20. Autumn
- 22. November
- 35. North Meadows, Winter
- 37. Late Afternoon, Cheshire
- 43. A Newington Farm
- 60. Winter Evening, Rocky Ridge
- 69. Gray Day
- 70. Red Silo
- 71. Afterglow
- 74. Meadow Road
- 75. Early Morning
- 76. Ridgewood Lake
- 77. In Gloucester
- 78. Sunny Afternoon
- 81. Twilight
- 83. Bloomfield Center
- 84. The Sea
- 85. Rocky Ridge
- 1944-45** 7. A Bloomfield Farm
- 8. Dusk
- 12. Beneath The Elms
- 18. Sunset, Gloucester
- 20. Autumn Gold
- 22. Bloomfield Center
- 31. A Farm Dwelling
- 40. East Main Street, Gloucester
- 44. Evening Cloud
- 46. Gray Day, Gloucester
- 47. Where the Roads Part

Hartford Salmagundians 1929-1953-Ringius

	51.	Corn Shucks	
	54.	Duncaster Road, Morning	
	67.	Sunrise Over Park River	
	74.	Along Park River	
	96.	March Thaw	
	128-135.	Charcoal Drawings of Gloucester	
1946	7.	Yours and Mine	Oil
	10.	Calm Water	Oil
	18.	Valley Rhythm	Oil
	22.	Sun Rays Over Blue Hills	Oil
	23.	Beneath Summer Skies	Oil
	29.	Peaceful Cedar Hill	Oil
	30.	Nature's Tapestry	Oil
	48.	Ferry Road	Oil
	52.	The Oaks	Oil
	79.	Yesterday's Hartford	Oil
	80.	At Ease	Oil
	83.	Mid Day-Gloucester	Oil
	84.	Over the Hills-Gloucester	Oil
	87.	Moored	Draw
	88.	Reflections	Draw
	89.	Drying Out	Draw
1947	17.	Near Plymouth	
	21.	At Lake Bomoseen, Vt.	
	22.	From My Studio Window No.2	
	26.	From My Studio Window No.1	
	28.	Lazy Stream	
	29.	From the Quarterline Road, Rutland	
	43.	Marble Hills, West Rutland	
	45.	"You Pay Less Here"	
	47.	Good Neighbors, Rutland	
1950	8.	Lights and Shadows	\$350
	11.	Sails at Sunset	\$350
	13.	Whispering Waves	\$200
	15.	Fall Comes to Bloomfield	\$200
	17.	Summertime in West Hartford	\$225

45.	Crusty Coverlet, Naugatuck	\$300
48.	After Harvesting Time, Bloomfield	\$300
50.	Silent and Cold	\$200

S,

Paul Saling, *S 1924, (1876-19)

(Nomination to Salmagundi Club is unknown.)

1929	10.	Shaded Brook		
	13.	Zinnias		
	21.	Frog Pond		
	22.	Fall in the Hills		
	26.	The Bridge		
	31.	End of the Day		
	41.	Golden Light		
	42.	Near the River		
	45.	To the Mill		
	49.	Old Fashioned Garden		
	50.	An Old Home		
	60.	The Creek		
	62.	Colored Water		
	69.	Summer Rest		
1930	5.	Old New England	Ptg	\$350
	10.	In the Woods	Ptg	\$450
	18.	The Fens	Ptg	\$350
	20.	Still Life	Ptg	\$100
	22.	The Bridge	Ptg	\$50
	25.	Hunting Season	Ptg	\$50
	37.	Colorful Hills	Ptg	\$450
1931	1.	Old Schoolhouse	Ptg	\$100
	2.	Spring	Ptg	\$100
	5.	Roaring Brook	Ptg	\$100
	7.	Christmas Day	Ptg	\$450
	27.	Fairy Land	Ptg	\$300
	34.	Thumb-Box Sketch	Ptg	\$300

Hartford Salmagundians 1929-1953-Saling

	35.	Thumb-Box Sketch	Ptg	\$35
	36.	Thumb-Box Sketch	Ptg	\$35
	37.	Thumb-Box Sketch	Ptg	\$35
	38.	Thumb-Box Sketch	Ptg	\$35
	39.	Thumb-Box Sketch	Ptg	\$35
1932	21.	Bitter-Sweet		
	31.	The River		
	32.	Hillside in October		
	37.	"Christmas"		
	39.	In Connecticut		
	42.	A Lyme Roadway		
	57.	Winter		
	58.	Young Sumac		
	67.	Roses		
	70.	Zinnias'		
	72.	The Stein		
	76.	A Warm Day in Winter		
	77.	Wild Flowers		
	78.	The Mysteries of Winter		
	97.	Mill-Brook		
	107.	Deserted		
	115.	The Old Bridge		
1932-33	21.	Below the Falls, Devil's Hop Yard		
	28.	Over the Top		
	30.	Bills Farm, North Plain		
	37.	Four O' Clock		
	41.	Norwich, Connecticut		
	42.	The Farm on the Hill		
	44.	My Studio		
	61.	Changing Color		
	63.	Flowers		
	65.	Zinnias		
	97.	Along the Way		
	100.	Sandy Beach		
	101.	Russet		
	107-109.	Sketches		
	110.	The Country Home		
	111.	Going Out		
	112.	Sketches		

1934 Catalogue Missing

- 1935** 23. Day of Rest
25. Land of the Deer
36. A Fresh Cut
39. Autumn
40. Nature's Tribute
43. A Resting Place
49. Peace
52. Shad Fishermen
67. From Our Garden
69. Roses
72. From Our Neighbor's Garden
76-77. Untitled

78. To the Village
79. Untitled
1936 6. Old Inn
9. Winter's Charm
11. Snowy Day
13. Autumn
14. Shad Fisherman at Home
16. Country Road
42. Summer Beauties
46. Perfect Fishing
48. City Garden
99. Dennis Tavern
100. Boat Builders
101. Resting
102. At Home
103. The Old Farm
104. Sketch
106. The Trout Stream
107. The Mysteries of Winter
108. Nasturtiums
109. Flowers and Other Thing
110. The Open Brook
111. A Warm Day in Winter

Frederick Lester Sexton, *S 1929, (1889-1975)
(Nomination to Salmagundi Club is unknown.)

- 1939** 6. After the Hurricane

- 14. The Farm
- 17. Landscape
- 20. Ed's Wagon
- 26. The Harkness Tower
- 30. Hilltop Farm
- 55. Mid-Summer
- 57. Wash Day
- 64. Pleasant Valley
- 65. Vacation Days
- 66. Hauled Out
- 71. A Little Man
- 73. Ted's Truck

H. Hilliard Smith, *S 1925, (1871-1948)

(Nominated to Salmagundi Club proposed by Emerson G. Taylor, seconded by Oscar Fehrer and Harry Leith-Ross.)

- 1936 4. Connecticut Farm House
- 24. Twilight, Vermont
- 28. Fisherman's Homes, Palermo
- 38. Vermont Hills
- 41. Old Barn, Westchester
- 43. Ballyhoo Farm
- 49. Dairy Farm, Vermont
- 66. Venice
- 67. Autumn, Cobalt
- 68. Glastonbury Farm
- 69. In Devonshire

T, U,

NO ARTISTS LISTED

W,

Guy Wiggins, N.A. , *S 1907, (1883-1962

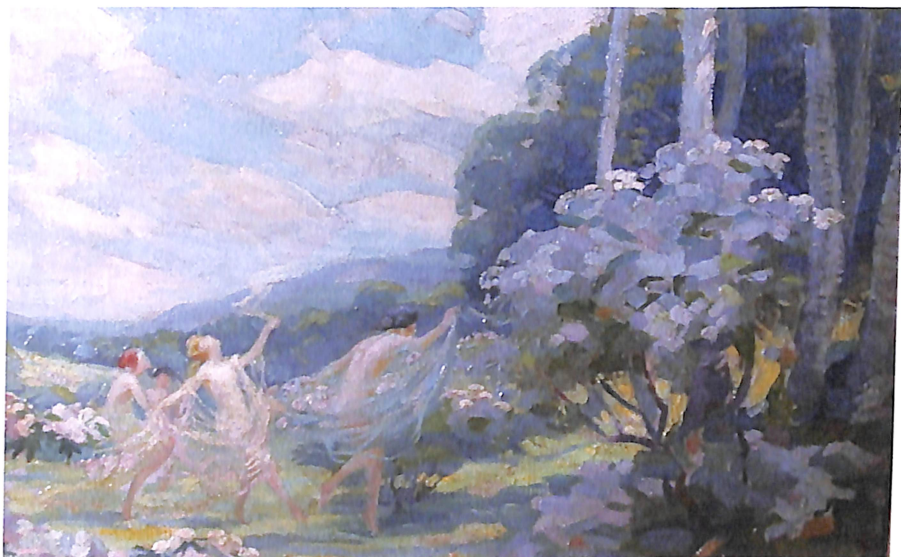
(Nomination to the Salmagundi Club is unknown. Guy Wiggins name first appears in the Salmagundi Club minutes of December 7, 1906 and was elected to membership in January 1907. Courtesy Bob Mueller, Chairman Curator's Committee)

(Guest Exhibitor)

- | | | |
|-------------|-----|-----------------------|
| 1935 | 46. | Christmas Eve |
| | 47. | Fifth Avenue Blizzard |
| | 48. | Winter Storm |
| 1936 | 19. | Still Life |
| | 20. | Winter |

X, Y, Z

NO ARTISTS LISTED



Detail, Artist Henrik Hillbom, *Nymphs-in-Clouds*, 1921, oil, size 24" H x 18" W.

A FINAL COMMENT

This is the sixth book that I have published on the Salmagundi Club painting exhibition histories and art collections including one on my own water color and drawing collection which contains many Salmagundi Club artists. The previous five books are: *The Black and White Exhibitions of the Salmagundi Sketch Club 1878-1887*, *The Salmagundi Club Painting Exhibition Records 1889 to 1939*, *Salmagundi Club Painting Exhibition Records 1940-1951* and *Water Color Exhibition Records 1900-1951*, *The Palette Reveals the Artist: The Grumbacher Artist Palette Collection* and *The Salmagundi Club Palette Collection* and *Artist Letters, Notes and Sketches: A Guide to Letters, Ephemera, Drawings, Watercolors, Etchings, and Ink Washes in the Katlan Collection*. I have researched and created these books over the years of my membership at the Salmagundi Club

—although I have only published them in the last six years— in order to allow future art scholars easier access to the information of the distinguished art exhibitions at the Salmagundi Club. Many of the artist listed in these books are almost unknown which —and as most museum curators know— is an all too common fate for these fine realist American artists. For years and decades, American art collectors looked to European artists or were looking for "Trophy Modern Art" to add to their collections. Even if a researcher travelled, to the Salmagundi Club specifically to gather this information, it probably could not be adequately done, as unfortunately this ephemera tended to be misplaced.

These book publications would not have been possible without the forward thinking, the open minded approach and the sharing of information, enabled by the Board of Directors and by the progressive president Claudia Seymour who recently retired, having served diligently the Salmagundi Club from 2007 to 2013.

Through hard work— contributed by many— the Salmagundi Club has blossomed over the last six years of Claudia's tenure. Her wonderful ability to communicate to the membership of the Salmagundi Club through letters, talks and seminars has sparked this American Realist Art Renaissance and renewed interest in the 142 year old bones of the Salmagundi Club. I personally would like to thank Claudia for her kindness in helping with the editing and in writing the preface of this book, and of my two other books *The Palette Reveals the Artist* and *Artist Letters, Notes and Sketches*. It is a pleasure to read these prefaces just for the astute comments and insights. I would like to thank Claudia for her very finely worded and crafted comments in this book.

I am pleased to thank individuals who have indirectly helped by stimulating my interest in Connecticut artists: Jack Coyle, registrar/ collection administrator, Bruce Museum, and Karen Frederick collection manager Greenwich Historical Society, Brush-Holley House; and those that have helped the Salmagundi Club: board chairman Tim Newton, president Robert Pillsbury, John Morehouse, Mohammed Yousuf, Bob Mueller, Karen Loew, Charlie Yoder, Patricia Wynne, Barbara Geneco, Roger Rossi, Patrick "Griff" Seymour, Catherine Rudy, Janet Gusman, Paul Stocksclaeder, Georgette Sinclair, Elizabeth Spencer, Annie Shaver Crandell, Lou Lalli and the staff of the Club, Christopher Nunnally, Melba Pagan, Dagberto Chavez.

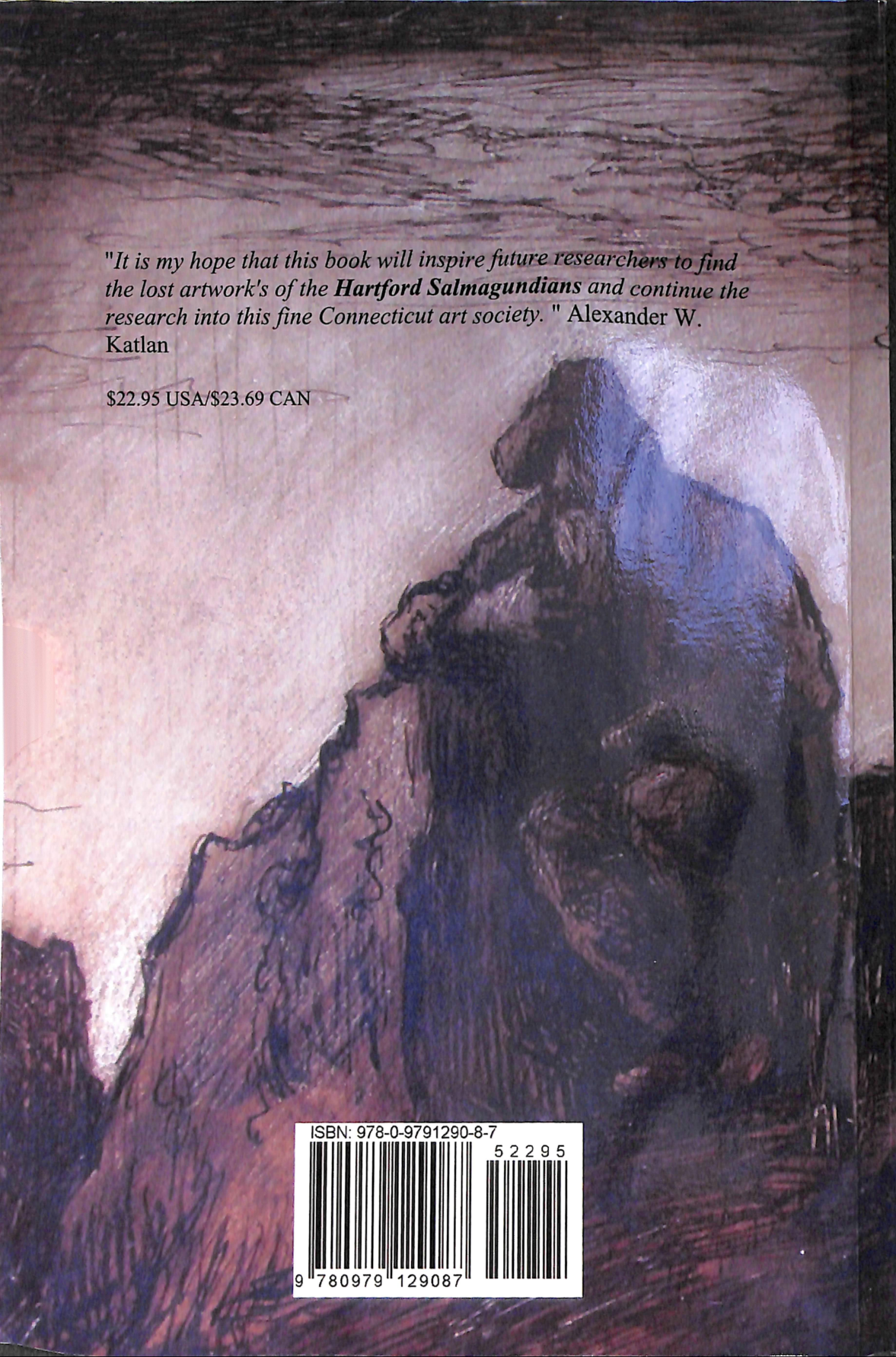
Hartford Salmagundians 1929-1953

I would also like to thank former Salmagundi Club chairwoman Pamela Singleton, past president Claudia Seymour, and former board members; Mark Seymour, Andrew Jones, David Reuss, Mary McGlynn, Mitch Kahn, Sharon Way-Howard, Dorothy and Guy Wiggins, Robert Strong, Thomas Shelford, Ilene Skeen and also former Club presidents Ruth Reininghaus and Edward Brennan for all their hard work that made this Club renewal possible. I would like to thank the Salmagundi Club for the Club dinner menu covers and photographs illustrated in this book. The copyright to these dinner covers and photographs are retained by the Salmagundi Club. Finally the artwork illustrated in this book is from my private collection unless otherwise indicated.

I wish to thank all of the above for their considerations. Thank you.

Alexander W. Katlan
Painting Conservator





*"It is my hope that this book will inspire future researchers to find the lost artwork's of the **Hartford Salmagundians** and continue the research into this fine Connecticut art society. " Alexander W. Katlan*

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